

# CINEMA

## *Papers*

A man and a woman are featured in a kitchen setting. The man, on the left, is wearing a light-colored button-down shirt with suspenders and is looking towards the camera with a serious expression. The woman, on the right, is wearing a floral patterned dress and is looking down at a teapot on a table in front of her. The background shows a window with patterned curtains.

**PRODUCING PICNIC / PASOLINI REMEMBERED  
LAST NEWSREEL / CONDOR DIRECTOR / PHIL ADAMS**

MARCH-APRIL, 1976

QUARTERLY \$1.90\*



## The crafty combination

The Hasselblad 500C/M's incredible versatility and ease of use have spoiled a lot of photographers for any other camera.

That's a shame because they might find a 500EL/M even more to their liking. How about 70  $2\frac{1}{4}$ " square frames a minute? With one hand tied behind your back. Remote operation by cord or radio. Convenient when you have to "shoot" dangerous subjects (take a platypus for example) or some hazardous industrial process. Unattended sequence coverage is also possible with an intervalometer.

And you'll no doubt find the motor-driven Hasselblad a time-saving asset in the studio. And using a Hasselblad 24 or 70 exposure magazine will increase your range and minimize mood-busting breaks to change film.

If you already have a Hasselblad 500C/M, you only need to get yourself a 500EL/M body. Camera bodies for both models use the same accessories. That's an advantage of a Hasselblad.

## Hasselblad

For free colour brochures, write, enclosing a thirty cent stamp, to Photimport (Aust) Pty Ltd 69 Nicholson Street East Brunswick Vic 3057.

If you describe your special interests or applications, such as under-water or close-up photography, we will send you specialist literature.



## The best break in television news!

When news breaks you have to act fast, set up fast—get the picture back fast. Of the two alternatives the better way for on-the-spot, heat-of-the-moment, unrepeatable events is the film way.

Kodak color motion picture film for the television industry gives you two great advantages. Technical excellence for color

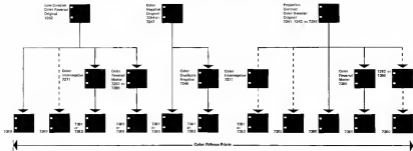
transmissions, plus the versatility and portability of the film camera.

Film is great for the television news business.



KODAK (Australia) PTY, LTD.  
Motion Picture & Education Markets Division

## Kodak Motion Picture Color Printing Methods - 16mm



7041 600448 BKTACHOPHORE BP Film (Developer)  
7042 600448 BKTACHOPHORE BP Film (Fingerprint)  
7043 BKTACHIM Color Negative II Film  
7044 BKTACHIM Color Personal Intermediate Film  
7045 BKTACHIM BKTACHOPHORE Commercial Film  
7046 BKTACHIM Color Negative Film  
7047 600448 BKTACHOPHORE MB Film  
7048 BKTACHIM Color Intermediate Film  
7049 BKTACHIM Color Print Film  
7050 BKTACHIM Color BP Film Film  
7051 BKTACHIM BKTACHOPHORE P Print Film  
7052 BKTACHIM BKTACHOPHORE P Print Film  
7053 BKTACHIM BKTACHOPHORE P Print Film

1000

1. Where multiple noise points are required, the use of a low current, or grid is recommended
2. The choice of printing procedure depends on a number of factors, including the types of printing and processing facilities available and certain economic considerations. As a result, certain compromises may have to be accepted
3. The dotted lines indicate selective low exposure conditions

# AUSTRALIA COUNCIL THE FILM, RADIO & TELEVISION BOARD

## GRANTS FOR FILM AND TELEVISION APPLICATIONS CLOSE: MARCH 22



### 1. Advanced Production Fund.

Through which assistance is given for projects from experienced film-makers, which are of a high standard but not necessarily commercial propositions.

Upper limit — \$25,000



### 2. Script Development Fund.

Through which grants are made to directors and/or writers who wish to devote their full time to developing

a film or television treatment or screenplay over a specific period of time at an approved rate of payment.

APPLICATION FORMS (for 1 & 2) are available from:

The Director,  
Films, Radio and Television Board,  
Australia Council,  
P.O. Box 302,  
North Sydney, NSW, 2060.

For information: Telephone a Project Officer who can assist you from pre-production to post-production — Sydney 922 2122



### 3. Basic Production Fund.

Which is administered by the Board in collaboration with the Australian Film Institute. Support will be considered for projects which are original in approach, technique or subject matter; for technical research projects and for proposals by inexperienced, but promising, filmmakers.

Upper limit — \$7,000

APPLICATION FORMS (for 3) are available from:

The Director,  
Australian Film Institute,  
P.O. Box 165,  
Carlton South, Vic. 3053.

For information: Telephone (Melbourne) 3476888, or the Film Consultant, Film, Radio and Television Board (Sydney) 9222122.

# **GRIFFITH UNIVERSITY** **BRISBANE** **THE SCHOOL OF HUMANITIES**

Griffith University enrolled its first graduate student in 1974 and its first undergraduate in March 1975. The University is organised in problem-oriented Schools, and is committed to multi-disciplinary study and team teaching.

The interests of the fifteen faculty members so far appointed to the School of Humanities include Italian, French, English, Russian and Arabic Literature, European cultural and intellectual history, the study of film and television, anthropology and sociology, philosophy and semiotics.

The School is seeking additional faculty staff to join it in the second half of 1976, and applications are sought from persons whose interests include:

A SOCIOLOGICAL, PHILOSOPHICAL OR SEMIOTIC  
 APPROACH  
 TO THE STUDY OF  
 LITERATURE, STYLISTICS, THE VISUAL ARTS,  
 OR DESIGN AND ARCHITECTURE

It is expected that appointments will be made at Senior Lecturer or Lecturer Level.

The salary range is:

Lecturer \$12,063 — 8 x \$500 — \$16,100  
 Senior Lecturer \$16,512 — 6 x \$526 — \$19,188

Further information is available from:

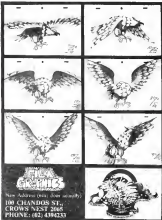
The School Administrator, The School of Humanities,  
 Griffith University, Nathan, Queensland, 4111.

Applications should reach the School Administrator by 26th March, 1976.

## **may 30—june 14, 1976** **STATE THEATRE**

- ★ 36 sessions of the most important new features and shorts from around the world.
- ★ Salute to Italian Cinema — co-ordinated by Rome-based film journalist Giuseppe Sacchmann — includes Gale Opening on May 30 and Evening of New Italian Films on June 9.
- ★ Greater Union Awards for Australian Short Films — Entry Forms now available — Finalists screened publicly May 30.
- ★ Evening of New Scandinavian films (June 2) — 3 debut films from young directors, one from Denmark, one from Norway, one from Sweden.
- ★ Overseas and local film-makers answer questions from the audience.
- ★ Ron West plays the Mighty Wurlitzer between sessions.

Enquiries: SYDNEY FILM FESTIVAL, Box 1634, G.P.O. Sydney,  
 N.S.W., 2001. Telephone: (02) 6603909.



**1976 THE AUSTRALIAN FILM COMMISSION  
CONTINUES ITS SUPPORT OF THE INDUSTRY**



THE TRESPASSERS



CADDIE



PICNIC AT HANGING ROCK



**8 WEST ST.,  
NORTH SYDNEY 2060  
PHONE 922 6855**

**POSTAL ADDRESS  
REMAINS:**

**BOX 3984  
G.P.O. SYDNEY 2001**

# Announcing the winner of the 1976 Winter Olympics... Gevachrome II by Agfa-Gevaert.

Throughout the 1976 Winter Olympics at Innsbruck, Gevachrome II will be used exclusively by Austrian Television and all accredited T.V. film teams. These use Gevachrome II films offer what film and television flows

teams need: reliable film material with extreme sharpness, outstanding brilliance, accurate colour rendering plus fast trouble-free processing. All over the world millions of viewers will see why Gevachrome II is a winner.

Gevachrome II by Agfa-Gevaert, the European partners of film and television professionals.

**AGFA-GEVAERT Limited.**  
Melbourne 875 5090 Sydney 838 1444  
Brisbane 81 8922 Adelaide 82 5703  
Perth 81 5266.





## Pathe introduce two craftsman cameras-DS8 and 16mm.

Both are professional.

Possibly the finest electronic Dualight camera from the Pathe collection, look like ugly ducklings, but look at their capabilities.

The electronic double super 8 version takes one hundred feet of film which after processing becomes two hundred feet in the super 8 format.

The 16mm version of the same is as similar in design to the DS8.

Stillie camera will take an auxiliary 400 foot magazine with its own meter and automatic camera connections that will provide long running capability.

The new exposure meter has no moving needle, but solid state electronics with a LED display. The CoS cell is behind the lens and gives accurate measurement whether the camera is running or not. It drives the lens

diaphragm automatically through a servo motor, so you can concentrate on filming.

The meter is also coupled with 1 p.s. control, the variable shutter opening and film sensitivity (10-400 ASA).

The speed range is remarkable: 8, 15, 25, 48, 64 and 80 f/s, forward or reverse, with variable shutter opening for lap devices.

Two sync sound systems. A built-in pilot tone, 90Hz at 25 f/s for use with pilot tone tape recorders and single frame audio sync for use with the new pulse systems. No external to buy.

Lenses are interchangeable, using a three-lens turret that takes standard C mount lenses. You can also use some still camera lenses with adapters. Choose a lens to create the effect you want. You might like to start

with Angenieux's new 11.2 zoom lens, with focal lengths from 6 to 90mm. That's a 13.2 to 1 zoom ratio.

Viewing is reflex through a ground glass screen with liveview. It also provides an exposure indicator, battery charge level indicator and TV framing lights. Compare its compact dimensions and weight (7lbs) with what you're carrying around.

Now where is the ally duckling? When writing for agents, please enclose 30 cent stamp. Photomart (Aust Pty Ltd Melbourne: 68 Nicholson St, East Brunswick 3162; Sydney: 17 Albert St, 26 2926; Brisbane: 244 St Paul's Terrace, Fortitude Valley, 62 9199; Adelaide: L H Marou Pty Ltd, 342 Pine St, 23 2946; Perth: L Sundberg Pty Ltd, 339 Charles St, North Perth, 35 3537.

DEPEND ON IT IT'S FROM PHOTOMART

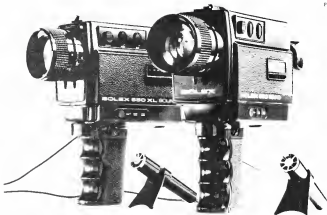
## interested in watching, reading about, distributing, exhibiting or even making films?

The Australian Film Institute can help:

- The Vincent Library preserves and distributes hundreds of titles including new Australian feature length and short films, recent French and German films, classic films and many other acclaimed features and shorts
- A book on the history of Australian Cinema due to be published in early 1977
- If you would like to know more about the history of film, a museum covering the history of cinema up to the closing of sound is being established in collaboration with the Victorian Government.
- The AFI operates an overseas service for marketing Australian feature length and short films

- If you would like to see a film, or have a film released, the AFI operates two cinemas (the Playbox in Melbourne and the Studio in Hobart)
- The AFI organizes the annual Australian Film Awards competition
- If you would like to make a film, the AFI administers the Basic Production Fund (formerly Experimental Film & TV fund) for the Australian Council
- Further information on these and other AFI activities including our new partnership schemes, from:  
The Director  
Australian Film Institute  
P.O. Box 165  
Carlton South Vic 3063  
Telephone: (03) 347 6888





## Three new sounds in motion from Switzerland

Capture those fleeting moments in pictures and sound. The original sound belonging to your filmed images gets them a new dimension. The sound is recorded during actual filming directly onto the magnetic tape on the film. (You can even scope your own with a Weberling.)

Bolex sound quality is excellent. And simultaneous recording of both pictures and sound is no more difficult than with an ordinary movie camera. Both new Bolex models are equipped with automatic setting devices for the diaphragm and sound level during recording, allowing you to concentrate on the actual filming.

The Bolex 550 Sensor is particularly suited for outdoor reporting, being fitted with a zoom lens that gives up to eight times magnification. The Bolex 550XL Sound has a very large aperture lens (f/1.2) and is especially suited to filming indoors without the need for additional lighting. Loaded with 360 ASA film, it becomes almost as sensitive as your own eyes. It enables you to film any scene, by the ambient light, just as you see it.

Naturally, your viewfinder has full information, including time and signal.

You can do professional do-overs automatically, starting or ending a sequence with a slow fade-in or fade-out. Another automatic device amplifies weak sound signals and compresses loud ones at your demand.

If you want to appear in the picture yourself, a remote control device enables you to do so. You won't have any black frames, because an electromagnetic control always stops the shutter in the closed position. There's even an 'Actionlight' mounted on the front of the camera to warn you 'cut!' when you start shooting.

The film quality you'll get from either of these cameras deserves a projector to match. Have a look at the new Bolex SM80 Electronic, a new generation in projectors. Simple to operate, but with highly refined recording techniques. Sound level control makes it possible to record easily contrasting areas, without distortion at over 30 Db.

If you're not into Super 8 sound yet, this is your chance to get moving in hi-fi.



# BOLEX

No advertisement can tell you all about the new Bolex equipment. Write, enclosing 30 cent stamp, for colour literature to Photopoint GmbH P.O. Box 69, Nidwalden St., Post Boxweg 3057









## Producing "Picnic" PAT LOVELL

The success of Pat Lovell's production of "Picnic at Hanging Rock", with co-producers Hal and Jim McElroy, has been one of the more surprising aspects of the local industry's resurgence. With still much of its prime run to complete, "Picnic" has already grossed \$1.5 million and now rivals "Ain't Purple" as Australia's most successful film.

Pat Lovell has spent over 17 years in television, including long stints as companion to Mr Squiggle and panel-member of 'Beauty and the Beast'. Her career as journalist and reporter, for both commercial and government television, has generally tended toward the more specialized areas of current affairs, and at one stage this even had her paddling down a river in Thailand to reach a story.

At present, Ms Lovell is preparing the film version of Cliff Green's original screenplay, 'Break of Day' — a love story set in the Australia of the 1920s. Shooting is planned to commence in April, with Ken Hannan as director.

Ms Lovell was recently in Melbourne, and there she spoke to Scott Murray and Antony I. Ginnane about her involvement with "Picnic".



The genesis of the "Fence at Hanging Rock" idea — was it a case of reading Jean Lindsay's book and going along on option, or was it brought to you in some draft form?

I read it in 1971, and thought it a highly original and major story; one I could easily see in film terms. I then saw Peter Weir's *Homesdale* and thought he had a capacity for seeing the unusual and the sinister beneath typical, everyday events. So I decided he had to do it.

Did you see "Homesdale" when it first came out?

Yes.

So, you were thinking about "Fence" even at that time...

Yes, but I was wishing somebody else would make it. I hadn't thought about producing films myself, because this seemed a completely unmanageable hurdle.

At what stage did you go about clearing up an option on the book?

In early 1973, I was engaged by Philip Adams, who said "Why the hell don't you go ahead and produce it yourself?" So, I took the

book around to Peter, who was at the last stages of writing *The Cars That Ate Paris*, and though he didn't have enough time, he asked me to leave it with him. I suspect he thought I was slightly crazy. Anyway, two months later he rang me and said "I've got to do this film. What can you do about it?" So I rang Christine and got the holding option.

How much did you have to pay for that option?

A hundred dollars. That was for three months.

A hundred dollars is a fairly small sum. Is that because they probably didn't envisage it going any further, or was it standard practice to pay such a sum?

I honestly said to Christine: "All I have in the world is a hundred dollars" — which was quite true — "will you accept it?" And they did. I am told that was because Jean Lindsay insisted Peter and myself, and believed we could, and would, make the film.

I've been into this since with another book and the option on that would have cost me \$300. Of course, the money is straight down the drain if you don't go ahead.

Had Jean Lindsay seen "Cars"?

No, but we spent a lot of time

with her when we came to Melbourne. She had talked to a lot of people about it, but it was discussions we apparently had several of the things that were important to her. From then on, we were the people.

So, there was some competition for the rights?

Yes, but I didn't realize it at the time. Another company had been after it since 1972.

Once you got the holding option and three months passed, was your next step to try and find some private investors?

No, the script had to be written. Now part of the option agreement was that I talk to David Williamson, whom Joan had met and admired. But David became very committed in 1973 and said that he couldn't do it. However he suggested Cliff Green, and a meeting was arranged between Cliff and Joan. She then agreed that he could write it. Yes, so, I had to have her permission on that.

Cliff then completed a first draft which was absolutely spot on.

Was it at this point the McLennan came in?

Yes, it was at the end of 1973. Peter had been working with them on *Cars*, and I have always believed

that you should get the best possible people for the job in hand. Frankly I knew nothing about production on this scale, and at that stage I was in fact looking for a co-producer, somebody who knew about investment, production and the hard and fast business matters of the day.

Did you then form a joint venture company?

No, not at this stage. They came in singly. I still had the Sugarfoot Company, which held the book rights.

The McLennans then drew up a budget, and it was sent to the Australian Film Development Corporation. It was not knocked back but delayed — they considered it too expensive.

This left me in a very awkward position, because Cliff had to be paid for his first draft. He had done it on an advance of only \$1,500 — which was quite ridiculous. So I wrote to the AFDC and said "You have raved about this screenplay, yet you are dangling me on a string, and I have this highly professional writer who is not getting paid. What do you expect me to do?"

I asked for \$4,000. \$2,000 to pay off Cliff and another \$2,000 for the second draft. They gave me the \$2,000 to pay Cliff, but held back on the rest till I brought the budget down. At that stage it was \$442,000.

Above: a flurry of pencils and read, ready. The price policy for the film *Veronica's Day* involved



**What did the AFDC consider a reasonable budget?**

Around \$380,000.

**And was that the final costing of the film?**

No, that was \$845,000, which was pretty close to the original budget. Into the bargain we had to budget for the South Australian experience. One of the conditions of their involvement was that we had to shoot some scenes in South Australia, and not do it entirely in Victoria. This, of course, meant we had to pay travel and accommodation expenses for the cast and crew.

The overages have not been complained about by any of the original investors, because they can see all the money on the screen. It's not wasted.

**Did they give any reason why they considered it too expensive?**

Even though all the assessments, save for one, were very favorable, I don't think anybody had any idea about what would make a commercial venture. They were all totally amateur.

At that stage, they had also invested a lot of money in the McElroys and Peter, and as none of that had shown, I think it went against us. I don't blame them, because when something is going to come as much as *Picnic*, you should have to go back and back and back. Anyway, as they had no confidence in the film at that stage, the McElroys and I finally parted.

**What was your next step?**

I went to Nikita Khrushchev Films to get money for a second draft, but they weren't ready to invest. They did have investments in various other things, like *The Man from Hong Kong*, but the conditions were so good. So, I raised the \$3,000 privately.

**Why did you choose BEF?**

Because John Fraser had told the AFDC that BEF was very anxious to invest in films.

Peter and I then met with the executives from the AFDC and asked whether they would back the film if we got private investment. They agreed as they were right behind us.

Peter then heard in conversation that the McElroys had access to some money and he asked me if I would consider asking them back. As I was absolutely broke at the time, I approached them for the sake of the film.

There was also a time problem, in that the film had to be shot in summer, and had we not made it early in 1973, it would have meant holding off for a year — which frankly I couldn't afford to do.

So *Picnic Productions* was formed in January 1973, and re-acquired from the Signetfilm Company. The

boys came in as directors with one veto each, while I held two. I thought that if people were going to work with each other for very little money, as we all did, then they all should share the copyright.

**This brings us to your rather unusual credit: Produced in Association with Patrick Lovell. . .**

When the Muses came back rather than have three producers, which I thought was top heavy, I decided to take the slightly lesser credit of executive producer. I still had two votes in the company and another non-voting vote was held by my solicitor so I couldn't be voted out of the company — I am not stupid, you know.

Accordingly, "Produced in Association with Patrick Lovell" is, in legal terms, an equal credit to a "McElroy and Midgley Production."

**You then went to the South Australian Film Corporation, and presumably this was after their involvement in "Sunday, Too Far Away." What in fact did the Corporation contribute?**

Well, they gave us production facilities and their studio. We also got a lot of the crew from SA, as well as many of the actresses — mostly young girls. They also put John Grierson in as executive producer for the SAFC with a casting vote — meaning they had a creative control in the film.

**People like Grierson presumably, would have been on salaries from the SAFC and not from yourselves. . .**

As part of the agreement they

were also on a small salary from *Picnic Productions*.

**Given the AFDC's standard condition that one must have involvement from a distributor, you then went back to BEF. Was this because of their initial interest?**

I believe that the story is that David Williams thought BEF were already involved — probably not to

\* Managing Director of the Greater Union Organisation



Low stands; Low screens — Sara Vilemova Dip in Applied College



— The mountain scene in *Mohammed*. The Hopping Rock scene in *My Hairy*.

You mentioned that the SAFC through John Graves had some sort of creative interest in "Pride". What considerations, if any, had to be made in the SAFC, BEF or the AFDC?

None at all. All three parties were more than co-operative. The SAFC was excited and John obviously saw all the riches, which he was always pleased with.

It is good to have investors who don't interfere.



"There would have been nothing worse than the Australian for playing Michael — no matter how good he was." Domonic Gerard in the British costume, (Michael)

Initially, as you know, Vivian Merchant was cast as Mrs. Appleby and Vivian is not a good box-office name either here or in the United States, though she probably is in Britain. And Domonic's main role was when he was a boy. But when Peter and I first talked about the film, I said it was going to be difficult to cast Appleby here she had to be British and know about British ways. As for Michael, there would have been nothing worse than an Australian boy playing her son, neither how good he was.

Peter and Jim McElroy then went to London where they met Vivian and a lot of other actresses. She did consider herself a little bit young for the part, but she was willing to go ahead anyway.

Jim had also worked with Domonic in *The House of Carmichael* and had been very impressed with him. Peter met him and thought him spot on for Michael — which I think he is.

So, we were really thinking in terms of the right people rather than box-office. But, of course, Vivian put it all together. It came in was really rather inspiring.

It was very close to the actual shooting, wasn't it?

Well, it was. We had scheduled the shooting of Mrs. Appleby's scenes around the time two weeks to allow Vivian to do all her stuff in that hot 11 days. Her availability, therefore, was nothing short of a disaster. Jim immediately contacted his agents in Britain and literally asked for suggestions.

Then Rachel Roberts, who had been once contracted when they were in London, was found to be available and in New York. So, there ensued an incredible — and it would have been very funny had it

not been so deadly serious — business of trying to ring Rachel's agency in New York from Montreal, in South Australia, on a little stand-up phone with sheep walking past the window. It was organized extremely smoothly and that is certainly due to the McElroys.

Now this was, I think, a terrible shock to everybody, because I don't quite know whether the McElroys or Peter realized how powerful an actress she was. The producers were terrified of course, because in the U.S. she is a very good box-office but I'll never forget the look of people here after these first day's rushes — I mean, she was giving the performance as I had expected her to. My recommendation was that I had never seen her do a bad performance, just as I had never seen Vivian. I also thought Rachel's strength was that she was so different from Vivian after all you couldn't just replace one with another. It was a fairly worrying and difficult area, especially for Peter who had been working under the stress again of a five-week shoot. Incredible.

How do you see the potentiality of the film overseas and, more specifically, what plan, if any, have you got for its marketing?

Well, we have just had a meeting with the Film Commission and all the executives and have seen definite plans which we can't discuss yet. By the way, all the executives have a say in the overseas sales. Producers have the right to negotiate, but not to clinch the deal, which is only fair — it's an awful lot of money.

However, it is going to involve a lot of frenetic phone calls to the overseas market place, isn't it? After all, you may sometimes find something as attractive that you have to clutch it on the spot...

I think it makes a quick call to the Film Commission, who then have the facilities to contact the other investors. I don't think it necessarily means individual calls. I have tremendous confidence in our executives, including the Film Commission — it is this turnover — because they have, to do it, been more than co-operative. Obviously if they weren't happy with the finished product, they wouldn't put in their all, but they have been terribly enthusiastic which helps a hell of a lot.

Have the investors had joint control over things in Australia, like the number of prints BEF have ordered, the size of the launching budget and the terms BEF have made with Greater Union?

Well as far as I think, probably quite a lot. The AFDC's legal department had to okay the distribution contract and I have a very good lawyer who has also looked at it. I don't think there have been any

problems.

On future productions, would you like to be involved with other people in a production company, with a similar ruling system, or would you be more inclined to work alone — as when you started the film?

I think I would like to go alone, though we are trying another sort of tack with my next one, as that Cliff Gains will probably come in as an associate producer. I think a producer/writer relationship can be a good one depending on where the money comes from.

It will probably be the same as with *Pride*, where you look around until you find the perfect contribution. I think one has to do that, because if you go to the first money offered, it might be and as in all sorts of ways that can completely undermine and that would be just asking for trouble. When you choose a director, you choose him because of certain qualities he has being to the film.

I take it you will be trying to get the film off the ground long before any money is lodged in your pocket?

Yes, it is like digging for gold all over again. I hope it will be easier this time.

Back of day it was ahead of *Pride*, as far as script and concept, and everything. I was very nervous about it, but that first screenplay has been put into this. It's an entirely different type of film, which I am very pleased about. You may be only as good as your last film, but I think people may be taking me a little more seriously and realizing that I can be a pretty determined lady. It won't ever be ahead with everything just to get a film made. I won't compromise.

Has being a "lady" been a problem in anyway?

I am not quite sure, because I don't ever consider it. I know I've been underpaid quite often and things like that but I don't think anybody has ever shown prejudice during *Pride* — in 1944 quite the contrary.

I remember Nadine Hallow and to me. Of course, because you're a woman you are going to find it difficult to get this project to the board. But I find that hard to believe and I put down the fact that I had so many knock-backs to not really being complete and ready. If people weren't complete enough, it was with the project, not me.

Yes, it is giving them the benefit of the doubt. After that January 1974 interview it was put to me by Hal and Jim that because I was a woman, and because I hadn't produced anything before, it would require their confidence. But I then went to the AFDC and asked "Is this true?"

26

Country in  
Australia

# AUSTRALIAN MOVIE TONE NEWS

Produced by HARRY LAWRENSON



# THE LAST NEWSREEL

Ray Edmonds

It did, perhaps, receive better press coverage at the time than at one appearing in brief live coverage. As the *Cineaste* and *Montrose Australasian Movie Magazine* went out to the theatres for the last time on November 17, I was realized that the previous weekly newsreel had, with a sudden flourish, disappeared from the Australian screen after something like 70 years, and that a whole facet of Australian filmmaking had passed into history.

In a post-televisual age the longevity of local newsreel production has been extraordinary. All but one of the major international roads have long since disappeared and there are few countries which still produce cinema newsreels for domestic release. Yet, up to five years ago when *Cineaste* and *Montrose* merged to produce the *Movie Magazine*, the local market still covered two weekly newsreels. Amazingly, the economics of it all fairly ran down the same line.

No one can now verify the date or title of the first Australian newsreel, though the second format as we have come to know it — a magazine film containing several short actuality items on current events — was established by about 1912. But this grew out of earlier, less formalized actuality films which concentrated on single events — spectacles of national, but mostly of very local interest. The first of these actually managed to be both the most famous record of the 1896 Melbourne Cup by *Lumiere* cameraman Maurice Sarrail. His technique was, as might be expected, a little documentary, but he had a neutral stance, fast for cinema, achieving — with a little help from some hat-wearing friends in the foreground — footage of the actual race with some of the excitement that was presumably felt at the occasion. He started a tradition, for the race has been filmed by cinema cameras every year since, with *Cineaste* and *Movie* now competing to get their coverage on to the city screens some hours after the event. Later, *Montrose News* and the *Movie Magazine* came to order for the occasion.

After the turn of the century other cameramen — Franklyn Bennett, Harry Kniskott and the Salvation Army's Lincolnton Department among them — followed in Sarrail's wake, recording current events for projection both in halls and in the first of the then emerging picture theatres.

In 1911-12, fear of the pioneering producers/exhibitors in the rapidly developing film industry — *Cinema Spectator*, W. A. Gibson, T. J. West and J. D. Williams — merged their separate interests to form what became Union Theatrical Ltd and its production subsidiary, *Australasian Films*. The weekly *Australasian (later Australasian) Gazette* then adopted Sarrail's long-term trademark and made its first appearance, superseding *Spectator's Gazette* and presumably other, now unknown, actuality series produced separately by the four partners. Backed by a large distribution base, the *Australasian Gazette* grew and, coupled with similar growth by some of its competitors (of which there were many), the one-off, one-man newsreels and actuality "specials" gave way to the nationally distributed multi-man crews. These formed the contributions of many cameramen



More title of the *Australian Gazette*, circa 1920

around the country, and editors of the road would vary considerably from state to state to cover a scientific proportion of local-interest material. The comparative ease with which items newsreels could be constructed (there was no sound track to worry about) contributed greatly to the feasibility.

Reliable records of the *Gazette's* history are meagre and only a few of its major titles are complete forms now, but they amply testify characteristics of the silent newsreel which the coming of sound was to alter. Lacking the support of a commentary, information and impact had to be conveyed largely by visuals supplemented — at was frequently necessary — by titles which provided facts, figures, scenes and other non-visual information. To a modern viewer the treatment seems curiously slow and detached, although, in their original setting, the reels would have had the atmospheric support of the cinema theatres and employed a range of color tints common in the silent days. The scenes were short and a typical reel might have had six or seven of them. For instance:

- 1. "Hi M A S Australia" in Cockburn Dock.
- 2. Sydney State Theatre building in progress.
- 3. Melbourne Spencer St Bridge works.
- 4. Manly Governor Philip Memorial.
- 5. Randwick Cross-country race.
- 6. Sydney Preparing for the future — the architectural survey under construction, Circular Quay, the South Shore bridge.
- 7. Jean of William St. — a woman portrait station operator.

compared the contents of *Gazette* No 926 in 1929. Nothing extraordinary — it may have been a dull week — but the range of items includes human interest, news, sport and nature, and a bit of free publicity for Union Theatrical. Among the *Gazette's* rivals were the *Australi-*

an edition of *Pathé's Animated Gazette*, smaller local reels like the *Express Gazette*, and the international reels distributed by overseas majors such as *Paramount* and *Fox* which often included spectacular stories of local origin. The *Gazette* stayed its course as the principal Australian reel until the market for silent films disappeared with the advent of talkies in 1929. Various cameramen like Preston recalled how the last issue contained all the choice "magazine" items that had been kept on ice as films for the weeks when newsreels were scarce. In 20 years, *Australasian Gazette* had produced nearly 9000 weekly issues.

The world-wide consensus to sound meant the abandonment of newsreels to the new method of presentation and to the possibilities it offered. The *Fox Film Corporation* in the U.S. was quick off the mark with its sound-on-film *Moviephone* system and by 1929 it was distributing an international *Fox Moviephone News* in October of that year as *Australasian* and *Cineastrian* Ray Vaughan and sound engineer (Paul Hanco) was established to produce regular local items for inclusion in Australian prints of the international reel. The first item was an interview with Prime Minister James Scullin, who spoke to the Australian people at the onset of the Great Depression. The second item was the Melbourne Cup of 1929.

By the end of 1930, the popularity of these reels had some occasional one reel "specials" produced by the unit as well as that, from January 1931, *Fox Moviephone News* — *Australasian Edition* appeared, under the sponsorship of Harry Lawless as a complete weekly reel in its own right. The *Moviephone* contributions were now an established trademark and, like the *Cineaste* language, were to become something of an institution over the next 40 years.

THE  
VOICE OF  
AUSTRALIA

Produced by  
CINESOUND  
PRODUCTIONS LTD.

The kangaroo trademark of the Cinesound Review was inherited from the Australian Gazette and its precursor, Spencer's Gazette.

Moreland's success engendered competition from two quarters. In 1931, the Melbourne Herald newspaper joined with Hirschfeld's Film and formed Australian Sound Film Pty Ltd to produce a sound newsreel which would be sponsored by major newspapers in five states. Using British Visulone sound recording equipment, the first issue of *The Herald Newsreel* (the title varied according to the state) and the newspaper newsreels were released on September 21, 1931. The reel was vigorously promoted and the contents, if a little crude at first, improved rapidly.

In Sydney, a few weeks after the Herald's advent, the *Sydney Personal Review* appeared, produced by Ken G. Hall, with assistance from Rex Crisp. Hall was, at the time, in the middle of location shooting for Cinesound's first feature, *On Our Selection*, and in the instance of Union Theatres managing director, Stuart F. Doyle, Hall himself from Perth to Sydney each night to supervise the newsreel. If his nerves were a little frayed by overwork it didn't show in either project. The *Review*—like *Selection*—was an undoubted success and quickly patterned itself. And Union Theatres even had a word's right to its first left by the delirious *Australian Gazette*, and a new product to help annihilate the company's lagging fortunes in the Depression. The first issue of the *Review* opened with an on-camera introduction by commentator Charles Lawrence, and it featured, naturally, a coverage of the 1931 Melbourne Cup.

The three reels competed desperately for their share of news receipts in March 1932. Cinesound alone managed to photograph Captain de Grey's attempt to open the Sydney Harbour Bridge ahead of Premier Jack Lang (falls from their negative were sent to newspapers



The Herald Newsreel issued weekly in 1931. Ken G. Hall is at the camera, commentator Norman Campbell is with the microphone and sound engineer Ted Thompson stands to the left.

around the world) and the following July the Herald caught the sinking of the "Cairns" and the rescue of its survivors. Despite the Herald as a disadvantage in an all-night dash to Canberra to film the swearing-in of the Lyons ministry on January 6, 1932, but their coverage of Lyons introducing his Cabinet members was first on the screen (in Melbourne the next night) and a print of the reel was presented to the Prime Minister for permanent preservation to mark the occasion.

If there was a golden age in Australian newsreel production, it was now beginning, and though it would end in the 1930s with the advent of television, for the next 20 years the rival Cinesound and Moreland's tracks would completely dominate the field. Films were the main medium, and appeared a real means of communication. So if Cinesound Review styled itself as "The Voice of Australia", it wasn't an altogether idle boast.

Cinesound consolidated its position by absorbing the Herald reel in late 1932—the *Review* was for many years known as released in Victoria as the Herald Cinesound News Review—and Ken Hall sat about developing the reel's distinctive style. From the beginning there was an awareness that it couldn't depend solely on reporting of current events; there had to be a "magazine" component which would maintain audience appeal over the several weeks it was on circuit, and it helped if the news reels themselves had some continuing value. Also it had to entertain—which was, after all, the reason paying audiences went to the films in the first place. Serious news had to be presented graphically, tidily, whereas the more light-hearted items could be enlivened with the use of a comedian (in one reel, for instance, Stan Johnson had trouble coping with a wet baby during a baby show).

Perhaps the Review's greatest asset was its commentator, Charles Lawrence, who was with the reel from an inception until a gradual retirement in the 1950s. Lawrence's style has to be listed as rather than described. Friendly, relaxed, completely without pretension, and with a sense of the current page cover for before the film, it seemed that the *Review* never fell into the trap of taking itself too seriously—the "voice of God" approach sometimes used by overseas reels didn't work at Cinesound. Some simple lines convey the flavor: the tale "Baby Born with 6-foot Neck" introduced a segment on giraffes while an item on pigmy elephants sponsored by Melbourne Zoo talks about "pygmy pygmydons" and "pygmy meerkats" and ends (you can imagine the vocal) with "We're sorry to see the end of Betty and Puggy, but excuse them, they're just bad a track club." And in a



Scenes such as this were typical of Damien Parer's footage of the war in New Guinea. Parer's "Robota Front Line" in *The Cinesound Review* No. 365, won the only Academy Award ever given to a reviewer.



During the war, several of Australia's finest cameramen went back to their native land. Here, Ray Oliver poses with his life-size mounted camera.



*NEW FRONT* Jack Long runs the camera to open the Sydney *Warrior* story in March, 1941 — perhaps Cinesound's most famous setup.

story about Northern Territory anti-bills in a 1936 *Review*, Lawrence remarked he realized that "What we're passing is definitely not the greyed-out of all the bad gaps we pulled last year."

The rock's enthusiasm for comedy was to vanish in later years with Lawrence's — and later Hall's — departure from Cinesound. The subsequent narrators, with their more straightforward approaches, could never equal Lawrence's touch.

The earliest Monstone reels were without commentary because the recording of location sound (or location commentary) on the picture negative was simply translated, without change, to the release prints. Additional information was, therefore, conveyed by titles in the center of silent newsreels. Quickly following their rivals lead, *Newsreels* tried several comen-

tators, eventually settling on Jack Dawey who had been, when he joined the reel in 1935, a relatively unknown personality on Sydney's radio station 2GB. Dawey and Monstone grew together over the next 12 years and his uncorrupted ability as a comedian and cameraman lent itself well to newsreel work. A penchant for comedy was again in evidence, though perhaps more poised and less spontaneous than Lawrence's, but he was equally at home reporting serious news with drama and respect. Dawey was also noted for his periodic, on-camera appearances: as Santa Claus in a Christmas reel and as a scout (or golf guide) in a story on "Bob-a-jok" week.

During the thirties both reels set up a network of representatives and cameramen in every state who contributed footage on a freelance basis, so that important events could be covered anywhere in the nation. Frequently, of course,

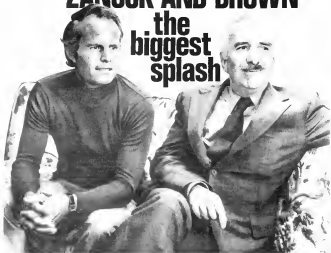
both reels covered the same events — such as important sporting fixtures, overseas arrivals visiting Australia, natural disasters and so on — and, as with the Melbourne Cup each year, in some well-publicized rivalry over who got their story on screen first. However, given the different character of each reel, the final results were often far from similar. Cinesound, for instance, felt no reluctance in taking an opinion on controversial issues, covering government and public bodies on subjects ranging from Aboriginal welfare to droughts and soil erosion. On one occasion, it characterized aspects of a post-war incident involving the deportation of Koreans as "an Australian."

During World War II, the reels reached the peak of their efficiency and influence. Gradually the light-hearted and the (uncontroversial) home news films gave way to reels after reels of graphic footage from the Australian cameramen in the front lines. Frank Hurley, Damien Parer, Roy Drewry, Bill Garry, and others. This was supplemented, for example, by stories on the war effort at home and explanations of why there was a need for emergency measures — such as rationing. To a modern viewer, the business and compelling urgency of these reels conveys the tensions of those crucial years as nothing else can. And Cinesound *Review* No. 365 ("Kokoda Front Line" — photographed by Parer, written and produced by Hall) received the only Academy Award ever presented to a newsreel. There could have been no fairer accolade for the production standards which Australians had now reached in the field.

Continued on P59

# ZANUCK AND BROWN

## the biggest splash



Richard Zanuck and David Brown are presently riding a gigantic wave of success and their film "Jaws", predicts MCA head Lew Wasserman, will be the first feature to top \$1 billion in film hire.

Collectively, they have given MCA its best year since incorporation and restored Wall Street's failing confidence in entertainment stocks. In Australia, "Jaws" almost single-handedly brought the crowds back into the cinemas; cinemas which had been ominously empty since the 'crash' of last September.

In the past Zanuck and Brown were famous mostly by association — Zanuck the son of mythical producer Darryl F.

Zanuck, and Brown the husband of *Correspondent* editor Helen Gurley Brown — but with "The Sting" and "Jaws" they have become the most successful film producers in history.

Zanuck and Brown were recently in Melbourne for the launching of "Jaws", its first opening outside the U.S. and Canada. There, *Cinema Papers'* contributing editors Antony F. Ginnane and Rod Bishop interviewed them in their suite at the Southern Cross Hotel. Zanuck, flashily dressed with Cartier gold bracelets and Gucci shoes, did most of the talking, while Brown, in conservative tweed sportcoat, played the intellectual. They complemented each other well.

**Mr Zanuck, how did it feel to be growing up in a household where your father was Darryl F. Zanuck, whose films were coming out of your ears from the time you were young?**

**Zanuck:** It was very natural for me. My father was a private person, and not a thrower of lavish parties. I had a very normal boyhood really.

**When did you decide to make the film industry your career?**

**Zanuck:** It was a natural happening. I was a movie buff and, as a young boy, used to spend great periods of time at the studio. It was practically a backyard playground for me. Then, when I went to high school, I did *Saturday Evening Post* to people at the studio for almost six years — I had a little newspaper stand there.

**Your first film work was as a production assistant on "Island in the Sky" . . .**

**Zanuck:** No, I worked at the studio during my summer vacations. Every year I would go to a different department: editorial, story, etc. In fact, I even went to New York and spent a vacation in the advertising and publicity department to advertise a local and all-incomposing apprenticeship in the business.

**When you started say differently because you were Darryl Zanuck's son?**

**Zanuck:** No, I don't think so.

**The first feature that you actually produced, was "Compulsion" . . .**

**Zanuck:** That's right.

**That came about because your father was out of the country . . .**

**Zanuck:** Yes, he was in Africa making a film. He had expected to make *Compulsion* much later and didn't think we could get distance



for the rights. I can't remember the exact details and circumstances now, but the rights became available and I had developed the script while he was gone.

How old were you at this stage?

Zamick: I was about 22 or 23.

And you served as producer in the established sense as that film?

Zamick: Yes. It didn't seem to be a big deal for me because I'd been around. I was young, but I'd been in the movies for six years like, in one form or another, and I'd seen every conceivable thing. It was a totally controlled, all-studio based

film. It wasn't difficult to make.

This film was in fact made for your father's independent production company, wasn't it? I think you produced two other pictures for that company, "Staircase" and "The Chapman Report"?

Zamick: Yes.

As far as "The Chapman Report" is concerned, the director was George Cukor, and there have been various reports suggesting that he was very unhappy with the version of "The Chapman Report" that ended up on screen. I think he lays some of the blame for that on the producer's doorstep....



Let's Compromise the First Film produced by Richard Zamick. As defense lawyer Jonathan Wink Green Valley pleads that the death penalty is too severe a punishment for his client. Any way for more plot, back to the house.

Top: During Zamick and Brown's reign at Fox, "The Sound of Music" was one of their greatest successes. Brown later bought it off Fox when he and Zamick were dismissed. Above: Zamick and Brown sold Fox's rights to "The Sound of Music" to Twentieth Century-Fox in 1962. It was their first production. Below: Richard Benjamin in "The Sound of Music" (1965).

Zamick: It's so long ago. The Zuckers never had very little effect on what happened at Warner Brothers at the time. Actually it was Jack Warner who put his seasons to the film.

successful film "Compromise," wasn't it?

Zamick: In the short and long term.

The film wasn't all that financially successful was it?

Zamick: I think it made a few dollars profit.

In 1962 your father went back to 20th Century Fox as president of the studio, and you went in as production executive. What did you do about the time "Compromise" was being made?

Zamick: "Compromise" had been finished. The Daryl F. Zanuck company (DFZ) did "The Longest Day," which was finished simultaneously. Really, he went back to produce the release of "The Longest Day."

"The Longest Day" was, in the short term, a lot more financially

successful than "Compromise," wasn't it?

Zamick: In the short and long term.

What were you doing before you took over as president of Fox in 1962?

Zamick: I was head of production, in charge of every film and television show.

Would you come into contact with projects from these institutions right through to their completion and release?

Zamick: Yes. I then took over as vice president in 1965, and as president in '66.

During that period of 1962 to 1965, Fox didn't appear to be having a particularly good run. Films like "Compromise," "Hello Dolly," "The Godfather," etc....

**Zanuck:** Actually we were having the best time in the history of the company. The *Sound of Music*, for instance. The first flurry of pictures we made were very successful.

At some stage during 1967/68 there was a lot of fighting at 20th Century Fox as to the ownership and control of the company. That was stabilized, in some quarters, in dissatisfaction by various shareholder groups, especially as to the way the company was being run, wasn't it?

**Zanuck:** That took place after I had left.

**Why then did you move from Fox to Warner?**

**Zanuck:** We were dominated not by the stockholders, but by the board of directors.

**What was the reason for that?**

**Zanuck:** Basically the balance sheet was not good — although we had at that point the greatest library of pictures of any studio. M.A.S.H., The French Connection, French Connection and the Sundance Kid, *Planet of the Apes*. Pictures we left before those pictures were released. That annoyed Stanfil, whom I had hired and who took my place, to achieve the greatest bank pay-down in the history of movies. He paid down something like \$150 million in a year and a half. But there is no question about it, what caused the balance sheet to look bad was years of unrealistic bookkeeping — not to mention a lot of big flops.

We found on the books tremendous over-inflations of costs in television, and other things like that. Finally we decided, to give an example, Dr. Dooleys was on there for an \$8 million sale to television. When Stanfil came in he looked at all of these things very carefully. He was out going, but it was his duty to reject all of this to the board. It was one of us doing, though I hadn't realized those figures were so high. We had to write all that down and it caused a great deal of unhappiness.

You then moved over to Warner. It would have been about this time that Warner began to move from the downtown location that it had been putting out in the mid-twenties into the aggressive organization that it is now. I think you were associated with "Portney's Complaint"?

**Zanuck:** We sold Portney's Complaint when we were at Fox to Ted Ashley who was president of Warner Bros. Then, I guess three or four months later, we wound up at Warner Bros.

I notice you are using the term "we," so I take it that you had become associated with one member by that stage. Perhaps we could back-track a little bit and turn to



Richard Zanuck and the middle manager in George Roy Hill's *The Sting* — Zanuck and Brown's first real success as independents

you, Mr. Brown. You started as a journalist?

**Brown:** Yes, I spent a great many years as one.

**And you became associated with the film industry in the early fifties, didn't you?**

**Brown:** I was engaged by Darryl F. Zanuck in late 1951 to come to Hollywood to the story department. At that time the big studio system was still in full flower. We had 26 producers and they were all under contract — they were not owners or partners. We had almost as many directors, and a roster of stars. The procedure in the studio was to buy a story, assign it to a producer and then produce it. The producers were in fact associate producers and Darryl F. Zanuck was in fact an executive producer — a line producer in some respects. I had the opportunity to see Hollywood just before television changed the whole picture. I must confess that I resigned. Orsonella in a much smaller film. I went into the studio that had no the company of *Chaplin*, but I was a victim of it. When Darryl F. Zanuck and Richard Zanuck took over the company in 1962, I was one of the thousands who were fired. There was no more money, and they had to wait for cash flow. They had an aim to master the resources of the company, which included *The Sound of Music* (which



George Fennell, George Fennell, and George Fennell sitting at a table in a restaurant. Fennell, on the left, is wearing a suit and a hat, looking towards the camera. Fennell, in the middle, is looking down at something on the table. Fennell, on the right, is looking towards the camera.

I had purchased with a lot of other pictures).

I then went back into the book business. I published the James Bond books in hard cover.

Then, a year and a half later, I received a telephone call from Richard Zanuck in Paris asking me to return to my former position at 20th Century-Fox. The company was rolling again, and I rose to the No. 2 spot in the corporation under Richard as president. So we were indeed a team since 1962, because I was by almost unanimous first on hand of the story department, then

rising to a member on the board of directors and finally, executive president.

**Did you two meet privately or through business?**

**Brown:** Through business. Dick was on a lot of DFX productions and I was a producer working off an executive contract. I had refused to serve in No. 2 position under a man named Bartley Adler, whom Darryl Zanuck appointed to succeed him when he went into independent production. I remember a



The biggest arriving film in history is **Jaws**. The wretched-looking Quint (Robert Shaw) and unreluctant shark hunter (Richard Dreyfuss) battle the beast.



OK the films produced by Perot on James Buchanan, Willy Dyer, and Stuart Espinoza. The Rising Jaws and The Right Something have great sets and the black Adam (Chris Giammusso), The Three Kingdoms.

Zagack rose, and when Adler died I still remained a Zagack man. So through the pelvis of studio life we were sort of offspring of the storm. We got very close at that time. Dick was very helpful to me as a producer, and I served him as an executive on the DFE Productions — I was their liaison in 20th Century-Fox. It was rather a tricky thing because I had to represent two companies, but I've learned to do that quite well over the years.

Could you tell us something about the circumstances surrounding your departure from Warner Bros. and your setting up an independent production unit?

most likely company for a long-range association. We greatly admired Wasserman, whom we had known from the days of the MCA talent agency, and he was unopposed in his offer to us.

Your organization is in fact an autonomous one, working off the Universal Int'l. . . .

**Zinnack:** Well it's not automatic, because they do have the final cut and control over everything.

How often is Zinack/Brown  
Gentoo?

**Zawacki:** Permanent finance by the state.

Do you come up with the projects and then approach Universal for money?

**Benson:** Yes. We brought there a couple called The Sling.

Was that the first project you did this way?

**Frans:** We had done a number of projects because we did not want to join Universal or any other company, on a blanket arrangement where they didn't know what we wanted to produce and we didn't know if they would approve what we wanted to produce. So we visited Mr. Wiseman at his home and presented a number of projects, including *The Sting*. We got an affirmative response to the projects put forward.

Were these projects your company had acquired systems on, or had you developed them in some other way?

**Zinnick:** Many of them, like MincArthur, were just ideas that we had formalized. Then we went around I picked about when we went from stage to stage, was not just spent in analyzing which would be the best place to go, we spent days and hours just deciding on what kind of pictures we wanted to make.

As a matter of fact, many people are under the impression that we took *The Sing* with us from Warner Bros. We never saw *The Sing* while we were there.

"The Sting" and "Jaws" have been two of the film industry's most successful hits. Looking at them at the stage you initially acquired them, they probably, and correct me if I'm wrong here, looked in a sense as different in their money-making potential from "The Elton Saterian" or "Girl from Petrozka" or "Black Widow". Did you initially see all of those as having equal potential as to their money-making capacity?

**Zamora:** I wouldn't say equal potential, but every project, even the failures, can be useful. Ex-

with Girl from Petrozka, which was a terrible flip for us, we thought that at that time there was a dearth of love stories and stories about women. There were very good reasons for making that picture. I don't think we have ever felt quite the electricity that we did when we first read the script of *The Soldier*. The same I suppose of Jews. They were films that fitted into our philosophy of proving that we were no longer ciphers, that we were no longer flowers.

**Brown:** You made a very astute observation when you said that very few people realize that Glass is a production star, whether they be M.A.S.H., or *Butch Cassidy*, even *Gunsmoke*, or that store.

I'd like to add a thing to what Richard's said. When we formed the Znaeck/Brewer company one of our convictions was that nobody could be so successful as we are if we didn't do everything. So we determined that we wouldn't be that selective, that we would take a number of shots at the market — we have modified that viewpoint since. But the reason was to be in as many places. There are a lot of people who don't know Znaeck/Brewer exists, and we weren't prepared to wait five years for a single project. Our agency gave us, for example, a film called *Last Thursday*. Now that, on paper, looked better than anything that we could just run into the market. But it just wouldn't sell. Here's a

**Zeme:** But we wanted to prove that we were producers, that we weren't too afraid for any subject, that we didn't have to make million-dollar dollars pictures. So every people and when I watched our first picture *Sonny*. "You guys must have gone crazy." After all when we were producers and executive vice-president of Fox, we had been making the biggest pictures of all time—Academy Award winning pictures and all that. But suddenly we formed a company and made a picture about a man who turns into a snake. They'd thought we'd gone bananas.

But we thought it was a very good, exploratory idea that could be made at a price.

**Brown:** The budget of that film was less than our combined salaries.

Just as a matter of interest, which of your production date so far have come into the Markt?

**Brown:** From the standpoint of the studio, the snake film, *Willy Dynamite*, *Sugarland Express*, *The Sting*, *The Fiddler* Sanctions and *Jaws* have all recovered their costs, and some distribution and overhead. From our recollection of what it was like on the other side of the desk, they were shots at the market which succeeded.

Continued on p. 483



Illustration by the artist for the book "The Book of the Dead"



# AKIO JISSOU

ANDREW PIKE LOOKS AT ONE OF JAPAN'S MOST CONTROVERSIAL DIRECTORS.

Jissou is one of the more individualizing of the younger generation of directors now working in Japan. His films express a strong concern with individuals which quickly makes them seem obscure to the casual Western viewer, and for this reason he is little known outside Japan. His four features so far, produced at regular intervals since 1970, represent an impressive body of personal films which stand well beside the work of better-known directors like Oshima, Nagisa, or Yoshida.

Jissou was born in 1937, in Japan, but spent the war years in China. He studied French at Waseda University, in Tokyo, and in 1959 entered one of Japan's major television companies, Tokyo Broadcasting System, as assistant director, producing its director in 1964, and becoming responsible for a wide variety of programs from "boon dramas" to musical shows.

In 1968, he left his job at TBS because of a conflict with the management over his "unorthodox" production methods; he had, for example, put political questions to participants in live variety shows, and had used self-filming angles when filming Jissou songs.

After leaving TBS, he quickly established himself as a prodigiously active freelance director of sponsored documentaries and commercials (including a television for Japan Air Lines which brought him to Australia in 1969). At the same time, he decided to invest in co-productions with the Art Theatre Guild, the company which has long been the single most important driving force in creative cinema in Japan, sponsoring work from most of the major directors such as Ishikawa, Oshima, Shiroda, Imamura and others.

Jissou's first film with ATG was a 40-minute short, *Yuyama Senzoku* (When the Evening Comes), from an original screenplay by Nagisa Oshima, which had been written for television, but rejected. The story, about four bored students who test their strength of will and self-discipline by sealing themselves in a house and turning on the gas, revealed an element of Mishima-like masochism which was to emerge again in Jissou's features.

His first full-length feature was *Majo* (translated variously as *This Transient Life* or *This Passing Life*), released in 1970. The narrative presents a couple of masochistic sex-well adventures: a girl made pregnant by her brother conceives the incestuous relationship, but seduces and marries a stranger in order to conceal the secret of the child's father, an aging artist who is his wife's lover to live with them and share their bed; the wife seduces her stepson, the lover attempts to seduce a homosexual priest, and so on.

As the title of the film suggests, Jissou's preoccupation is, however, with curious abstractions (tryg, indeed the sequence, and he fits the sexual relationships on to a symbolic plane by employing a visual style which is anything but functional in terms of narrative. Jarring camera angles and highly schematized tracking movements stress (often to the point of absurdity) his intellectual rather than emotional involvement in the action. And in perhaps his boldest experiment in the film, Jissou contrives to have his characters wear masks which express their inner anguish or joy, and which immediately alienate the content of the scene.

*Majo* introduces a theme to be developed later (and more satisfactorily) in Jissou's third feature, *Uta*, the intimacy of Jissou's ties with her "past," contrasted with the destructive and often trappings of modern life.

The main actions of *Majo* is bureaucratically enclosed and relatively timeless, and disruptions of this world are always associated with modernity. The noise and speed of the Bullet Train repeatedly and remarkably break into images of



Far right: *Mandala*, a spiritual and sexual odyssey.

Right: The brother (Iryo Taniuchi) is left by his sister when she marries a samurai to ascend the identity of their child.  
Below: The brothers (Iryo Taniuchi and Ryo Taniuchi) from *Majo*.



treachery, and characters who react against the moral anxiety of the action are ritualized closely with the modern outside world: one commits suicide by throwing himself under the Bullet Train, and when murder drives the action to a close, the antagonist is a sailor from the city, appalled by the behavior of the main characters.

Conversely, the figure at the center of the spirituality is deeply absorbed in traditional Buddhist art, and the artist who invites him to share his wife gives spiritual energy from a classically formed Buddhist carving which is the character work of his artistic career.

Wide screen may come from the spirit of traditional Buddhism, the formlessness of the religion are seen as corrupt and destructive. The central scene of the film is a long, schematic argument between the hero and a priest in a temple courtyard. Here, and the beautiful temple buildings, the priest is seen to be sick and twisted, suppressing his true feelings and seeking in secreted passions.

The Buddhist religion, as represented by this particular moral guardian, is "unnatural" in that it tries to curb man's spirit with a piety which is essentially intolerant of man. The inner spirit of Buddhism, however, which the hero and the old artist have discovered through art, is different: it accepts man rather than ruins him, and through it they have learnt to be true of others' moral conscience and morality.

Within these terms, their sexual practices are not extravagant or sensual, but are unadorned, unaccompanied expressions of emotion and love.

Jusoji's severe denning of ordered religion in *Majo* means from time to time throughout his work, and especially his most sympathetic characters are able to find strength in the concept of traditional Buddhist philosophy and the traditional Japanese culture which it has informed.

Jusoji's adopted father, *Mandala* (Mandala) explores similar themes, again using a title which marks the spiritual level of his interest. He uses a disturbing and obscuring "visual style" to present another chain of extraordinary events.

Throughout the film, he presents the image through an extreme wide-angle lens, and shifts between black and white and color, to narrate the sexual and spiritual odyssey of a young man

and woman. Struck with violence and sexual anarchy pervade the action once again, linked by a preoccupation with the failure of formal Buddhism to satisfy the characters' spiritual needs.

A religious ceremony in the country (performed on an actual Japanese soil seems to provide an alternative, but only momentarily, and the characters continue with their journey and search.

After the abstractions of *Majo* and the even more pronounced non-natural style of *Mandala*, Jusoji changed style completely and produced his most important work. This film, released in 1972, was *Onna*, which means "song of woman." However, the Chinese character which Jusoji uses to write the title also carries within it an old word for "brother," which relates the title closely to the theme of the film. The English title is the unfortunately bland *Woman*.

The story is based loosely on Herman Melville's novel *Rarely* (acknowledged by Jusoji in the movie given to one of the main characters in the film) and presents the theme of resistance to change in the context of a family struggle. Unlike the two earlier films, the setting is open, modern and modern; no attempt is made to seal the characters in a confined world of their own. The visual style, too, is markedly different from the earlier films: the camera movement, the distancing camera lenses and the intellectual intimacy are replaced by a casual, relaxed style and a strictly functional camera. The action is conventionally naturalistic in its detail.

For all its modest appearance, this is by far Jusoji's most aesthetically satisfying film. The narrative centers on a conflict between the three sons of a wealthy old landowner. The old man is dying and two of the brothers begin prematurely to plan for the sale of the family's estate — a family far generation. The third and youngest brother opposes the others, to ban the spirit of the family is embodied in the forest, and to tell it to developers will mean the end of the family as a meaningful unit. But the boy's protests are ignored by his more powerful brothers, and they proceed with their plan. The boy goes on a hunger-strike as a protest, grows weak, and



finally dies alone in the forest.

The plot — at first-order unusual for a television-style home drama — is transformed by Jusoji into a moving allegory on the crisis in modern Japanese society. The older brothers are identified closely with the corrupt and materialistic Japan: one is a weak, spineless creature, the other selfish and ill-mannered. Their moral degeneration and brutality is acted out in scenes of sexual afflictions which remarkably become the focus of the film's rather sensuous aesthetic in Japan.

The younger brother is cast in a different mould: he is attracted to "traditional" skills and art, and shares the behavior and values of his brother, seeking solace in a small Buddhist ceremony in the heart of the forest. The boy resembles the severe, self-disciplined and introverted youth of Modern's novels (Jusoji had been drawn to Mishima's work before, and had produced a play by Mishima on the Tokyo stage).

The self-imposed hunger-strike is a protest against the brothers, but at the same time there is a strong element of sacrificing himself as a symbol of family (traditionally values in the face of an increasingly corrupt force).

The boy's death is both a resolution to the family feud and a symbolic act which Jusoji presents with a respect and unexpected simplicity: the dying boy, alone in the forest, drifts himself toward the family home when his father dies peacefully in the sun; the final



Right: The corrupt brother saves the death of their patriarch before selling the family's name. UTA



deathward up the old stone stairway to the house is agonizingly observed by a stable concern placed at the top of the steps.

This closing image is as provocative as Jean-Pierre L  aud's run at the end of *The 400 Blows* and, as in the Truffaut film, the prolonging of the scene lifts it from the functional narrative level to a symbolic plane. The boy's death agony is not his alone, but also that of the spirit of traditional Japan which he represents. As in the Truffaut film, the boy's final gaze is directly at the audience, both challenging and appealing.

One may question the nature of this "traditional" which Jingo takes as his vision for within the context of the film this boy is in many ways a frightening character. His severity and single-mindedness suggest an absence of conservative anti-Western sensibilities which seems as unhealthy as the criminal and gross behavior of the "modern" characters in the film. The sympathy which Jingo reserves for the young brother is one of the most disturbing features about this deceptively casual film.

Jingo's fourth film was, like *Uta*, another new direction in his career. *Asaki Yumemishi* is a historical film, finally within that peculiar Japanese tradition of historical films which are essentially modern dramas in period costume.

The "past" nature of so much of Jingo's "past" is strongly represented in the film; the story, although set in the thirteenth century, is unmistakably from the 1970s. The theme is a woman search for fulfillment, both physical and spiritual, in a society which exploits and suppresses her.

The title, *Asaki Yumemishi*, is typically Jingo's as exotic, abstract phrase from an old poem with strong Buddhist overtones, about an end to shadow dreams. The film divides clearly into two parts: the first depicts a sacred and desolate court life in which the heroine emerges as a long-suffering victim of sexually-based repression. She is abused by a succession of three lovers (the last, a Buddhist priest) and denied access to her children. Finally, she renounces her life, and in the second part of the film, leaves the court as a pilgrim on a search of spiritual solace.

Just as the pop singers who played the leading roles in Ichikawa's much-acclaimed epic, *The Wanderers*, provided a constant point of



Middle: The self-downward and unrequited young man (left) and his dying father, UTA

Above: An end to shadow dreams, a court scene from *Asaki Yumemishi*

reference with the present day, so the leading role in Jingo's film is taken by Janet Blanton, an extremely popular fashion model making a well-publicized film debut. Her rounded eyes and modern mannerisms belie any pretensions in the film to authentic historical reconstruction, and the link with modern preoccupations is stressed in the music score which, with its dramatic music and atonal orchestral scoring, constantly disrupts any "period atmosphere."

Visually, the film is highly seductive. Jingo uses the wide "Scope" screen to create a strong feeling of cool open spaces in the court scenes, relieved by splashes of bright color in the costumes. Apparently the wide frame matches two or more images in striking counterpoint: the title sequence is especially magical, with a woman in white robes singing slowly and mournfully against a background of raging fire.

The crucial scene of the woman's seduction by the priest is a set piece of sensuality, with flashes of light and movement in a deeply black screen, and with the echoing shock of the priest's beads crashing to the polished floor and scattering across the room.

Elsewhere the film sometimes verges on film-borneatness, uncomfortably running the visual excess of *Maga*, but the sensitive drive is sufficiently strong and involving to prevent the occasional redundancy of visual stressing.

In addition to these four extremely interesting, if frustratingly uneven, features, Jingo has made a number of "personal" short films (distilled from his agonized shorts) which reflect upon the thematic preoccupations of his features.

One of the most impressive is *Nobun* (*Paradise*), a 10-minute "poem" exploring the spirit of Japan as represented by traditional Japanese dolls and the customs surrounding them. Using off-cuts from a sponsored documentary, this short film offers a sensually rich montage of images and sound effects to expose the "hair-raising" influence of the doll in daily activities of troubled beauty.

In many ways, Jingo is more "Japanese" than most; his preoccupations are only slightly less exotic to modern Japan, than they would be in the West. His is a highly personal and idiosyncratic cinema which will probably never find a wide public following in Japan, and which so far has almost completely been denied exposure in the West, even in festivals. Yet in a cultural climate which is supposed to be fishing and which has periodically been very unkind to its major artists, such as Kurosawa and Ozu, his cinema the very existence and continuity of a body of work as consistently independent as Jingo's is a sure sign of creative potential surviving within the commercial wilderness. ■

# GUIDE FOR THE AUSTRALIAN FILM PRODUCER

In this first installment of an 18-part series, *Cinema Papers'* contributing editor Antony I. Gannas and Melbourne editor Leon Gore discuss the norms and guidelines of the series, and the problems surrounding the separation of a property by a producer — the first step in the production-distribution-exhibition cycle.

Other articles in the series will include "The screenplay agreement", "The production-distribution agreement", "Passing (film is) Australia", "The director's agreement", "The producer's agreement", "Cost agreements", "Crew agreements", "Studio facilities agreements", "The legal problems of film sales", "The separation of distribution rights for a completed film", "The film distributor and the law", "The theatrical exhibition agreement", "The exhibitor and the law", "Non-theatrical exhibition agreements", "Television and other secondary distribution agreements", "Tax law and the film industry".

There are many different qualities and attributes that an agent film producer in Australia ought to possess. A partial list might include dogged persistence; some measure of marketing acuity related to the commercial realities of Australian film exhibition; a fair for producers; an eye, a feel for administration, a talent for handling two or three viewpoints at the same time; a characteristic personality — the list is probably endless.

Some of these attributes can be acquired through a variety of film activity. For example, to obtain some knowledge of the commercial values of the exhibitor side of the industry, the would-be producer might well try to work in some capacity in a cinema.

Certainly not the least important quality, and in the writer's view one of the most, is a

knowledge of the law as it applies to the film production-distribution-exhibition cycle. This knowledge has in the past been most difficult to acquire. There are only a few lawyers in Melbourne and Sydney who have knowledge in this area, but most of them have acquired their knowledge in a piecemeal fashion, and largely in response to specific requests by clients.

It was the purpose of this series of articles to provide a comprehensive text on film law — that would require several volumes and many thousands of pages. The aim, rather, is to distill briefly a number of topics related to the production, production and post-production of Australian films, and to provide for each of these topics a number of sample precedents. However, while we disclaim any responsibility for their all-inclusiveness or total accuracy, they should provide the producer and his lawyer with a guide to the areas that ought to be covered in any agreement relating to the topic.

The producer should be warned in advance of the dangers inherent in a slapdash adherence to any particular form. Every situation he encounters will be different and he will need to reflect this in his amendments to the standard form.

We have tried to refrain as much as possible from references to numerous cases, statutes and texts which frequently bedevil the readability of "introduction to" type texts. This, of course, has not always been possible — and for good reason. The producer should treat his acquisition of custom house legal notions as seriously as he does his need to understand budgeting and accounting fundamentals, and so on.

Most of the law in this field, and the precedents currently in custom, were written for the U.S. market. For an Australian producer they suffer from two major deficiencies. Firstly,

they generally presuppose major studio or distributor involvement at some stage of a property's life — frequently in the early stages. While it is now all too common for Roundhouse Distributors or British Empire Film Distributors to provide finance to an independent producer in the pre-production stage, this has always been in conjunction with pre-productive investment from other sources, be it the Film Commission, service investors, or a foreign distributor. Only Roundhouse, with The Herald's Exchange Institute, has provided total pre-production finance.

Thus the normal practice for an Australian independent producer will vary considerably from that U.S. counterpart who, unless he is aiming for a low budget exploitation film, will be looking to the major studios entirely for finance.

Secondly, there are many aspects of U.S. copyright and taxation practice which are totally inapplicable to the local scene. Specifically there is neither provision in Australia for the limited partnership concept in South Australia, although the proposed new tax laws allowing private companies to be taxed on a partnership basis may be worth examining; nor are the notorious "tax shelter" provisions of U.S. income law directly relevant, nor are the extensive requirements of the U.S. Securities and Exchange Commission, the U.S. Copyright Office and the like, to which the American literature devotes much space.

We have tried to apt these criteria directly at the problems Australian producers will face in day-to-day activity. Undoubtedly there will be omissions, but as it is proposed to offer the series in a loose but volume at a later stage, there will be ample time for additions and corrections.

We would welcome comment from those engaged in the series covered, and can be contacted via *Cinema Papers*.

## ACQUISITION OF A PROPERTY

"The initial job of a producer is to acquire motion picture rights to a property and develop it to a point at which as investor or motion picture distributor will be willing to finance its production." — *Producing, Financing and Distributing Film* (Basingstoke, P.A. Farnham D.C. Drama Book Specialties New York 1973).

The producer's first activity must be to decide on, and get, the relevant rights to a property which he may then develop into a package and present to would-be financiers. There is, of course, a bewildering amount of material to choose from which the producer will have to choose from. He may be presented with an original concept or treatment which is a few pages in length, he may be drawn to a novel or short story in cloth or paperback form, or he may be offered an unpublished novel or story — likewise a stage

play or musical. A feature film, television film, television series, episode or the like may interest him with a view to attempting a remake or sequel. (If any, of course, have not been filmed which he will want a writer to develop, but we restrict our discussion here to material of which rights are owned by some other person.)

In each case the producer will need to get some sort of proprietary interest in the material he seeks to develop. Two problems immediately arise. From whom should he seek to get the proprietary interest and what form should his interest take at this stage?

Clearly, the person the producer must endeavor to get his property interest from is the actual owner of the rights to the material — that is, specifically the producing rights — and though he may feel personally safe or dealing

with an agent who warrants that his client is the owner, the question of copyright must become a consideration.

Colegrave and Shute James note (1) "Copyright is to be distinguished from the rights conferred by patent, trade mark and design legislation which give to the registered proprietor an exclusive right to the registered material, even as against a person who has reproduced such material innocently from an independent source."

Copyright is not so much a right to do something, as a right to restrict the doing of acts by others.

The law on statutory copyright in Australia is

(1) *Colegrave and Shute James on Copyright* 126 ff. by R. P. Shute James Sweet & Maxwell, London 1971.







# SECOND CITY FIRSTS 1975 CHICAGO FILM FESTIVAL



The city's biggest festival and the Chicago Theatre will present a program of films. **Left:** *Barbarian* and *Barbarian* in *Barbarian*. **Right:** *Barbarian* and *Barbarian* in *Barbarian*.

Founded 11 years ago by director Michael Fuller and still in a considerable extent dependent on private finance, the Chicago Film Festival prospered as a showcase of first feature films. The standards of quality have long since lowered to an almost unregulated acceptance into this year's Festival involving 31 entry categories and some films unlikely to rise in the best-of-the-fest. **Gender Role: Familiar as an old line**, prominent particular merit in the awards ceremony, though the personal aspects — love, the Health Machine and Beauty section — are a quality effort by the crew of *The Case for the Sex-Offender* (Harcourt).

Not even the feature film section, the only one open to the public, was immune from the Festival's impulsive tendencies, with big-budget, high-gloss productions opening doors. **The Remains of the Day** (Harcourt) and *One Flew Over the Cuckoo's Nest* (Harcourt) were the program and the film's spectacular. **The Remains of the Day**, playing on the top tier, is a tale of the life of a British aristocrat and his wife, Chicago's director, and the film's quality is a testament to its director's vision of the film.

Of course, the most quietly set featured came from a new genre, *CHICKEN*, 380 copies (Dolby). This is black and white, and has much of its action confined to the dark, better in which a young man (Barbarian) himself. **Trapped in the Head** (Harcourt) starring from the same man, *The Mother and the Whore* (Harcourt) which is based on a novel by the same author, is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **A Year in the Life** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

they are being treated to, but not in the same way. The film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.



Barbarian — the film of the year, about the same quality, the film of the year, about the same quality, the film of the year, about the same quality.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.

Barbarian is enough of a thrill to suggest that they should not do it, but the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film. **Barbarian** (Harcourt) — this film is a story of a young man's life, and the film's quality is a testament to its director's vision of the film.





***SUBSCRIBE !!***

**and receive your copies  
Post Free 1 YEAR \$7.60**

Name

Address

Postcode

**To commence with March [ ] June [ ] issue.**

**CINEMA PAPERS**

143 Tenny St, Melbourne, Victoria, 3000

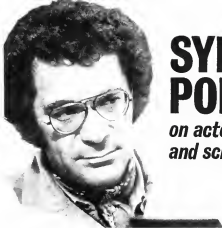


# CINEMA *Papers*

143 Therry Street  
Melbourne  
Victoria 3000

# SYDNEY POLLACK

## on actors, direction and screenwriters



U.S. director Sydney Pollack began his film career when he enrolled at Stanford Meisner's Neighborhood Playhouse at the age of 17. There he studied from 1952-4, serving also as Meisner's assistant till 1960.

During this period Pollack acted in several Broadway productions, and with Robert Redford in Denis Sanders' film, "War Hunt" (1962). Acting, however, soon gave way to directing with Pollack hiring himself out as a drama coach—including a stint as dialogue coach on John Frankenheimer's "The Young Savages".

### ON ACTORS

To what extent is your background in acting significant, as opposed to, let's say, a background in writing?

Well, it is very influential in terms of my approach to directing, and I am sure influential in terms of how the films turn out. Certainly it is now an unclouded thing to have, but it's a great help for me, in that I orient myself towards the characters a great deal and so the way they behave in their individual rooms fits together.

Some of the earlier directors, like John Ford, used to act along with actors to get the performance they wanted. Do you tend to do this?

It depends on the nature of the scene. Sometimes during a close-up of an actor I'll play the other actor's role in order to get the specific thing I am looking for. Most of the time it is better for an actor to have the real person there, but it's occasionally easier for me to control the emotion or color when I am off camera.

Do you find a difference in working with an actor who's been trained in Method, as opposed to a more classical approach?

Yes, very much, though the difference is in the vocabulary, not the point of view. But though they may not agree with each other in terminology, or even in principles and ways of working, the objective of each actor is absolutely the same: to make their role as full of reality and a sense of truth as is possible.

The classically trained actor can work from a method approach without even knowing that he is doing so, if he is just given a few guidelines on how to place his consciousness.

Can you give an example?

Well, essentially the starting point of all behavior comes from a certain kind of concentration. Usually the source of reality is a kind of self-awareness, or the actor's part, which leads to self-consciousness or self-withdrawal. For example, as a actor bearing

In 1965, and after several years in television directing ("The Naked City", "The Defenders" and "Chrysler Theater"), Pollack directed his first film, "The Slender Thread". He has since gone on to complete nine features, including "They Shoot Horses, Don't They?", "Jeremiah Johnson", "The Way We Were", "Castle Keep" and "The Yakuza".

In the following interview, conducted by David Brander at the Warner Brothers Studio, Pollack discusses his attitudes to acting, direction and screenwriting—specifically in relation to his latest film, "Three Days of the Condor".

the sound of his own race, or being terribly aware of what he is conveying.

Sometimes you can objectively direct concentration in such a way that it frees their behavior and they begin to respond naturally. The way you lead your hand is nothing to do with what you're thinking about. It has to do with the fact that you are listening to me and losing your own self-consciousness, though you will get a kick when you ask the next question. But the real listening that you are doing now is what made you write. You didn't have to think in spirit, or mind, or any "right", it just happens because of what I am doing.

If you can put that kind of attention outside of the actor, then it doesn't matter whether he's classically trained or not, a certain kind of organic truthful behavior is going to happen.

Some actors seem come on to the set much better prepared to be in a scene than others. Presumably you would then have a different task with each one. Did you find this on "Three Days of the Condor"?

There was a great variation, in that some actors are better self-starters than others. Your job then becomes one of relaxation, rather than manipulation. There are actors who are quite capable of making choices with a certain degree of reality, just as there are actors who want to be told precisely what to do.

Max von Sydow, on the one hand, is probably used to a different way of working than the one we use in the U.S., but he is such an exceptionally gifted actor that whatever he does is going to be filled with a certain degree of truth. We then begin to collaborate on concepts about character.

First, on the other, is a method method performer: an embodies a method actors as you could find. Her questions, her homework, all have to do with the inner life of the character and how that manifests itself externally.

But absolutely detest rehearsal, and doesn't like to make choices. His work is different in every take, not because he is trying to be different, but because he totally lacks self-consciousness. I must be a listener, and that is why he is

often better when he is not speaking at all. He is a superb reactor and enjoys the process of acting, though he doesn't enjoy the attendant difficulties of being a star.

Chief Robertson is a guy who used to be very much a method actor, but I think as he's got older he has fallen a victim to some of the vices that Gies tend to give you. After you have been yearned in close-up so many times, you begin to be more watchful, you begin to realize that there are certain angles that are better, etc. That's sad in a way because it does *mean*—but it's a survival technique that many actors develop.

That was a wonderful moment in "Three Days of the Condor," where Faye Dunaway is held hostage in her own apartment in Robert Redford's, and the tension has just got to be so much for her that she starts to cry.

Yes. What happened was that she realized he was going to leave, and the relief permeated what she had wanted to do all the time which was to cry. That would be the way I would talk to Faye about it. In other words, I would be saying that the tears are going on underneath from the beginning, but the character she's playing is that of one who sees humor, rather than tears, as a protective device. When the danger is all over and she realizes that he will be going in the morning, she gets to take to him like a friend.

So, it's a combination of that relief and the laughs he has given her through the photographs, on her loneliness and inability to be close with someone. He says to her, "You would rather be with somebody who is an idiot, somebody who is not going to be here in the morning." That is much as anything makes her cry.

Did you have to get any more specific as to her in that particular scene, or was that sufficient?

The specifics with Faye come on a day-to-day basis, so that by the time we reached that scene she understood the part very, very well. We had many discussions about who this girl was, how she wore her hair, the way she dressed in black in the beginning, then changed to be happy and loosened her hair, the way she decorated her apartment in neutral beige and grey tones, so there would be no brightness or warmth in the apartment, apart from two small lanterns.

The area that she was most concerned about was the humor. I don't remember she has often played before and as such she was a little bit uncomfortable with it. Faye is normally cast in rather serious or intense emotional roles, and it was the first time she had tried to handle comedy. But it's not simple comedy, it has always to do with truth in it. She ended up finding it very well.



Cliff Robertson — method actor



Muriel Nazzari to Robert Redford

She got very good house laughs in the theatre...

She always does. The role is perhaps more interesting than had it been played by a comic, because the humor comes out as wit rather than one-liners. With a comedian, it would have been slick. I'm afraid.

Can you give me an example where an actor wasn't giving you what you wanted, after having discussed it in general terms, which forced you to discuss it more specifically?

One of the things Faye had difficulty with was the intensity of fear. Consequently, during the close-ups I would play Redford's role off stage and not only say the lines but, in the way I spoke and delivered, push her towards the intensity I wanted.

I could be more specific than Redford was, and could get her to a point where the fear was more known, more specific, and where she was more locked on to what I was doing than in the matter where there was all that distance and space between herself and the camera.

One of the most difficult things was maintaining a consistency of emotional carry-over as you go from shot to shot. How do you ensure that?

Well, there isn't any way to ensure it, you just have to trust your own eye. It is something you must



Faye Dunaway, a naturally method actress



Faye Dunaway and the intensity of her scenes



"One must objectify the concentration of the scene so that they are free their behavior and begin to respond naturally."

always be on guard for, because it's absolutely normal for the actor to change completely during the hour and a half rehearsal set-ups. What you also have to fight, when going from a master to a close-up, is the tremendous lowering of energy due to the camera and crew being closer. The sense of communication across a room is not the same as when the actor is only three feet away in close-up. You make mistakes, and sometimes I've been unable to cut precisely when I wanted to, because I couldn't match the emotional levels of the performance.



Sally (Faye Dunaway) directs the Producer as he sits on the sofa and about his

## ON DIRECTION

D. W. Griffiths used to consider the close-up as "The Holy Grail of filmmaking. Do you treat them with similar reverence?"

It's probably a weakness I have, and I tend to pay more attention to close-ups than to a master, which, I suppose, is a carry-over from television. I have been occasionally criticized for using too many close-ups, not so much by audiences as film critics, but by producers.

One of the reasons I use so many

is that close-ups permit me to install my own rhythm into a scene. In a sense I am locked into whatever rhythm the actor has given me, whatever importance or significance each moment has. This is partly because I shoot in long takes, usually without breaking them up.

Do you orchestrate the camera in a way that facilitates editing?

Yes, and though I hope to get a



• The problem was to stage Redford looking like a super Espion, although he is sometimes in the mix.



• When shooting a fight, you can get an image of the style, but the operators are very difficult.

good matter. I almost never do. A director will be good for the first half, then somebody will let a director and I know I have to go in for a close-up at that point.

On the other hand, it could be a story point or line of dialogue that I want to underline and the tool I have is the cut to close-up. You can make a moment much more important than it was played by the actors, either by silent cut before the line, or after it, which breaks the line in a way that will make it a very important moment.

I also do the same thing as other directors and steal from takes that don't belong, just to make a particular moment work. Occasionally, after I say no, somebody will do something very strange. They might cut their head in their hands, or get angry, etc. Now this can be a good piece of film to have when you are cutting the picture.

There was one particularly nervous moment in "Three Days of the Condor", when the main character goes into the apartment, picks up a gun and threatens to kill them. The first time I saw the film I thought it was extremely clever and complex, but the second time I noticed that the technique was not very involved, though it again worked perfectly. How do you account for the intensity of that particular scene?

Well, the situation is going for you. The scene divides itself into two parts. The first part where you know you are in a good territory, as far as audience reaction goes, is the cut to the end scene. He was cut by his first director here, so that you would remember him as the man from the earlier scene. Therefore, the first time you cut him you know there is going to be a ripple in the audience. The trick, however, is not to let it too long on the head. I mean that there were long shots, medium shots and close-ups — and used the medium shot I didn't go to a close-up till I was sure the audience knew who he was, otherwise they would feel I was telling them who he was. Audiences get an added confidence from discovering him themselves, which makes them feel very clever.

The other trick is to make the audience believe that Redford could anticipate that he was going to be shot. What gives away this mindless, and only saved the cut, just before shooting, are he shot — they are victims who look back kind of off-set on a machine.

The second part was the fight itself. This wasn't easy because we had to stop Redford looking like a super fighter, although he is a warrior.

So, you have Redford on the defensive, the mainman on the

offensive, and you just hope that Redford can handle the fight long enough. It was choreographed extremely carefully.

Was that done before the shooting, or during the cutting?

Oh, before the shooting. I went on to the set and laid it out the day before. You can't even the staging of that, because there are a lot of things to think out. I had to have the main character back to the bedroom door when Faye comes out, so that she could distract him long enough for Redford to reach the gun and shoot him. The only weapons he could use in the room were a strobe light and a poker by the fire, so we just worked backwards from there.

He also ended up using the rug, which I thought of when I worked around and around the set. You can get an image of the style, but the operators are very difficult.

Did you usually go through the fight yourself?

Yes. I'd go through the fight from beginning to end, just like it was a dance, and I set the same rhythm. When it was done, I could quickly set the shot I had to make and where I had to have the camera in order to get them.

Then we'd start getting into geography problems, because when a fight is all over a space, it is extremely difficult to find the best angle for each specific move or punch and still manage to keep the people moving in the right screen direction. Otherwise, the audience becomes very confused about who's where in the room.

One of the problems of making a film like this is that, with a very few exceptions, the spy-thriller as genre usually takes on so many formulas and devices that you find your intelligence being installed. If you have read James Bond and those kind of things, then you are willing to go along with it.

There is another nod to the spectrum — like John Le Carré, whom I always find brilliant. There is super intelligence at work in his books, but then *The Spy Who Came in from the Cold* didn't do well at all commercially — nobody wanted to see it. It was so intelligent that it killed the audience of all the things they expect in a spy film.

So, the difficulty of working within the genre, for me, is to blend the two: to give the audience their money's worth in terms of a recent experience and still not ruin everybody's intelligence. That's a difficult thing to do and is one of the reasons why I didn't want Faye and Bob to end up getting off together in the sequel.

One can't generalize, but it seems hopeless to me that after only a few hours with her she will change her mind. I am not saying that couldn't happen, but it wouldn't necessarily be the reality of the situation.

One could claim, however, that such an ending leaves one dissatisfied...

I don't feel satisfied either, but that dissatisfaction for me is plus in other words. I like that dissatisfaction. I prefer to make an audience want more than see in other directions. I've had a lot of letters about what happened to her, and they were so much better again? Is he on the run now? Will he love that street at the end, head for Vermont and try to find his again? And if he did, what would he do if he had to confront her with the guy that she's with now? All those things are interesting to me, more interesting than had they seen the rest of the film together. Sometimes less is more, a just is.

What exactly was your intent when the CIA agent turns to Redford at the end of the film and says, "Fare thee well?"

You don't think the status we are reading about plans to kill Jack Anderson and plots to assassinate Castro aren't dominating to the CIA? You don't think that controls CIA activities and that the CIA doesn't believe that propagandists the United States security?

I don't believe in democracy, but I certainly understand how a CIA man would believe it. I do believe that all these stories linked to the New York Times are certainly happening the good ways, as well as the bad, but the CIA has to do. I don't believe that the CIA is not a bunch of terrible, monstrous, twirling villains. I believe that they have a function and a purpose, and that all the standard publicity in hunting them very badly. The other intelligence agencies are functioning like crazy now and what's going to be very, very difficult that we don't do something that's going to come out again in the newspapers.

That attitude is also very strongly supported in the film, by there not being a good guy and a bad guy...

I hate that in film and I have never done it, though I often get enticed for not doing it. People don't want a clear hero who was the villain. "How can you have a spy film with no villain?" Will be asked.

The villain is larger than the photographing of needing to have an intelligence agency. We are the ones that know the CIA and the first ones to seem when a Peter Harker happens. We want to be intelligent, gathering, but all their is not check aren't working. I certainly want a CIA, but I don't want one that's going to tag my telephone because I made an anti-CIA film, and I don't want an agency that is going to assassinate me not because of his political ideology.

I didn't want to take a cheap shot at the CIA in *Condor*, that would have been too easy.



They Shoot Horses, Don't They? "It's a human frailty that has to be dealt with, not just the liberation of one's own gay."



Top: *This Property Is Condemned*, as shot by Ernest Pintoff. Center: *Foot, Hot and Cold* (from a concert shot by Lawrence Williams). Above: *Shogun* (Akira Kurosawa), one of the lesser-known films with Peter Onorati (Robert Redford).

But isn't that a difficulty, in that it is almost anti-dramatic?

It depends on the level at which you do it. There is a certain point beyond which you can't just hammer to public taste.

I had a similar problem on *They Shoot Horses, Don't They?*, where the man who runs the dance hall is a promoter and obviously a villain. It would be very nice if the audience could sense that film saying, "Well, if it weren't for the producers of the world making money out of all this suffering, everything would be okay."

The fact is the people who go pay the money are just as much victims as the producers. So an attempt was made to make Gig Young carry his sympathy for the people on the dance floor, and to make the audience feel just as guilty for watching that film as the people on the stage seemed to be for watching people suffer on the dance floor. It's a human frailty that has to be dealt with, not just the liberation of one's own gay.

I understand now that it can be dramatically unsatisfactory if everything is too grey, but in *Shogun* I felt there was enough love with the mainland and Atwood, who are just victims of the lower order.

Are you satisfied with the way you crafted *Shogun*?

I am never totally satisfied with anything I do. I think it works all right with certain levels, but he is the most cardboard character in the

film. It is difficult to have a lot of characters, and a complicated plot, and tell it all in as brief and to the point. There were a lot of things that suffered as a result.

## ON WRITERS

Let's talk briefly about your relationship with writers, since some of your screenplays are by yourself. There is a saying in *West Side Story*—"Writers should write and directors direct." . . .

I am very sympathetic with that point of view, except it is impossible within the medium of film. Even if I absolutely worship a writer, there is no way I can do his justice if what he is saying doesn't express my concept. The only way I can do justice well is if the screenplay is an extension of what I think and feel at a given moment. It's not a question of just repeating; it's a question of adding. And in order to do this, I have to modify what the writer wrote. Film is not that verbal a medium necessarily, it takes many other tools to convey ideas. Words are only a part of it, so is the soundtrack, so is a sequence of images. There are long silent scenes in *Shogun*, particularly from the point where he kidnaps her, when the story is literally told by the choice of images and their sequence.

I can't defend the fact that writers feel raped by filmmakers. I don't know what the answer is, but it is not going to change. They can negotiate if they want, but there is no way that someone is going to tell me I have to have some scenes say

a particular line. I just won't do it if I don't believe that's what she should say at that point.

It's not that I don't have any respect for the writer's word—I do—but there is a definite art to screenwriting. There's such a thing as a superb screenplay and David Rayfield who worked on *Canter* is a superb screenplay writer. One of the comments that does keep cropping up on reviews is how literary and intelligent the screenplay is—and it is. But because the first writer he was the one brought in to rewrite the first writer.

Do you find any qualms about being in another writer's shoes?

Yes, but I don't usually have the creative writer. What happens is that I get a script with a writer already on it. I may like the project, but not think the screenplay is quite right. I then feel obligated to make one or two, three attempts, at least, with that writer since it's his baby. I do feel people absolutely I hate to feel people—it's not as my job—but under no circumstances would I not fire them, it's too important. It's one of the most unpleasant parts of being a director.

To what extent do you have a strong sense of the final product when you look at the first draft or even?

Strong sense is not the correct phrase for it. I have a feeling which has various levels of clarity. In certain sequences I see very clearly what should happen, in others I see that it's not working and maybe know the general direction it should take. But when it's unclear, I really depend on the writer to clarify it for me.

For example, I said to David Rayfield that I didn't want the assistant Japanese to be the main character, which is that he was in the book and screenplay. Now I didn't want the speech which Man terms around at the end, but I said to David that there's something about an honest crack that's better than a lying good guy

—it has got to be that point of view. How to say it came totally from the screenwriter.

What are you working on now?

I have a couple of projects, but nothing definite for the time being. I have five conversations with Louis L'Amour to do a new short story of Lily Hellman's from *Pennsylvania*, called "John," and with Tom Farrow from *Star Trek* for *Four Stars*, which is a novel by Daniel Funesco who wrote *The Last Detail* and *Goodbye Liberty*.

I have a screenplay project in development at Universal, and John Vivian and John Dunn are working on an original screenplay for me that has to do with the Alaska pipeline.

There's also a Peter Matheson book, a brilliant novel called *Play in the Parks of the Lord*, which I am trying to find a writer for.

I also bought a book recently written by Sterling Hayden, and an autobiographical piece called *The Morning Zerk*. But none of these are my next film.

You certainly have a lot of projects in the works.

Yeah, but I'll be happy if two of them get to the screen. The mortality rate of projects is particularly high at the moment.

Why?

Because middle-aged films have all but been eliminated. Studios are making fewer films; they are going more for the home-run. They would rather make three \$15 million films a year, than 15 \$1 million films. That means you have less possibility of getting a project onto the screen, when it's that with great stars, or has some new gimmick to it.

But isn't there a great shortage of projects?

Yes, a terrific shortage—for exactly that reason. As there are fewer films being made, they hold them on longer and longer. Audiences are getting to the point where they have seen everything.

It must be rather frustrating for a director who is renowned for his experimentation?

It is, because all the time you find material that fascinates you personally, but you damn well know that it doesn't qualify in one of those great event films.

## FILMOGRAPHY

- 1969 *The Shogun* (directed)
- 1969 *This Property Is Condemned* (directed)
- 1969 *The Signpost* (directed)
- 1969 *Shogun* (directed)
- 1969 *They Shoot Horses, Don't They?* (directed)
- 1972 *Jeremiah Johnson* (directed)
- 1972 *The Way We Were* (directed)
- 1972 *The Visitor* (directed)
- 1972 *Three Days of the Condor* (directed)

The original ship  
which inspired both  
Tom Finnan, Geoff  
Barlow, Dave Watt  
& Don Taylor and  
Liz Fittelson



# RENOVATIONS IN EARTHQUAKE HOTEL

A Look at the New Zealand Film Industry

Howard Willis

A suitable beginning, or rather a convenient one, was the Arts Conference '70. It was then recommended that a New Zealand Screen Organisation be established and charged with the administration of the country's public film activities, the implementation of film awards, a New Zealand Screen Finance Corporation and a National Film Theatre. Traditional recommendations relating to fostering aesthetic appreciation of film via educational institutions were also recorded. The conference having thus cleared its order for a film industry, left it to the Queen Elizabeth II Arts Council to come up with the details.

That august body responded in the only way it could (considering its own slender poverty) by setting up a special committee to study the matter. During the latter part of 1971, John Reed presented to the committee a background paper entitled "Some aspects of film production in New Zealand". This well-researched work ably and profitably probed the problems restricting indigenous production and distribution, and proffered a few suggestions for raising money for film production.

The Arts Council Special Committee then became the Film Industry Working Party to study the Reed Report and use it as a basis in formulating definite recommendations. In late 1974 the working party report saw daylight. Compared with the competence of the Reed Report it was as effete document. At the time they pleaded that the changes occurring in broadcasting and the cinematograph Films Act made the whole case of discussion uncertain, so only a statement of policy was possible. They recommended an Interim Motion Picture Council under the purview of the Department of Trade and Industry to find ways of facilitating their other recommendations that the state should support the community.

Except for later changes to the body responsible for the establishment and administration of

the machinery of a local industry, nothing much had been achieved since 1970. Even the questions of what form this body should take and exactly how it might assist local production were still vague. In his report, John Reed had rightly pointed out that "if some of official money are to be spent on the financing of film projects, and some guarantee that this money be spent wisely as demanded, then a careful and exhaustive examination will have to be undertaken with a view to obtaining the co-operation of exhibitors and distributors within New Zealand." This and other important considerations were passed on to the Trade and Industry Department. After a bit of discussion, revolving around "the film industry", in the press and on television, the report plummeted from public view.

To the Department of Trade and Industry went a copy, when presumably it has followed some mysterious path of progress. So far nothing has emerged, although there have been rumors that the Department and the Arts Council are preparing another report just what it will say remains to be seen. What it will reflect can only be guessed. More than discussion papers are needed now, needed are clear viable propositions, or at least a body with the resources to formulate such proposals and the power to carry them to people capable of initiating them.

So much has happened since 1975, that a solid new drive is required. For starters, there has been a new intensive "second-sight" situation since April 1, 1975. The two earlier reports frequently printed in European national industry schemes — schemes since modified to EEC directives. Legislation is being drafted to crack the big exhibition/distribution curbs, and even considering taking a step forwards with the pricing, issue, of money.

Despite changes in circumstances, and the resultant need to gather more evidence and

arguments, one thing remains constant — the New Zealand film industry has been starved of opportunity. To get anywhere in this matter we must address ourselves to this question: are a minority of three million people, with about 12 million annual cinema attendances, support, need or even want indigenous feature film production?

Discussion of need inevitably gets bogged down in a utilitarianism vs national identity vs "truly women's" argument. Let us just say that need may be indicated by the persistent disgust felt by many over the foreign dominance of our cinema and television screens, and the periodic stamp by our existing smaller film industry (television documentaries, dramas, commercials) to move up 20 features.

The question of support is more complex. How do we raise the money and how do we spend it? How must we encourage existing facilities and organizations to encourage growth?

To call upon government participation in production is not to ask for anything new. The two major producers of screen material in New Zealand are government created organizations — namely (a) the National Film Unit and (b) the television corporation. Independent production has been unanimously debilitated by the monopolistic activities of these organizations.

## (a) THE NATIONAL FILM UNIT

The National Film Unit, as such, came into existence in 1941. It operated under the Prime Minister's Department until 1950 when it passed to the Department of Tourism and Publicity — where it has remained. In Wellington, the Unit operates the principal laboratory in the country, processing both 16mm and 35mm. In 1972 it put through 2 million ft of film, of which approximately 130,000 ft was for television. The present unit is about 130, with an annual production

tion of 100 thousand: 60 cents, two thirds of which are collected directly by government departments, and the rest being house productions.

John Reid had difficulty in ascertaining the financial workings of the unit, but he put the annual vote from Tourism and Publicity between \$750,000 and \$1000,000. This presumably covers operating costs and goes towards the 50 or so house productions. The statutory services of the Unit appear to bring in something like \$150,000 per annum from television and at least \$3 million from independent producers. If these figures are anywhere near correct, the Unit is getting quite a large sum each year from the taxpayer to enable it to engage in its own activities.

Because there is a ban on government departments contracting film production work to anyone other than the Unit, the Unit has a assured work load while other production houses must ignore an important area of film activity. Reid concluded: "The control by the civil service of this agency of filmmaking, and the public resistance of film production have so far proved an ineffective method of ensuring that those citizens who are the most capable are in fact being given the chance to do the work."

Roger Donaldson's *The Women of the Snow*. Left: Meryl Streep and Anne Bancroft. Below: Jenny Saville, Rose McGowan and Ian McKellen.





Shooting *Lancelotti*, another of the short a very serious, while *90* film people, Auckland: Ian Munn, Craig McLean (seated), Ian Brown, Roger Gosselin (standing), John Carruthers, Ben Fyfe (seated), Peter Marshall and Stuart Cowley

The Kerridge-Oliver chore, part owned by Radio, subbed the Unit's film production, most of which run about 23 minutes. These films have never looked any more controversial than writer-producer's unimpeded lead development. Occasionally, one that is particularly well produced will win an award at some obscure film festival—but they are hardly world shakers. The Unit management and specialists would often, naturally enough, that is all their job. While they have such a stronghold on facilities and contracts, it's not going to be anyone else's job either.

Something has to be done about the Unit. As a laboratory it has been responsible for some dreadful processing, and many producers now prefer to send material to Australia. It is increasingly slow and limited in its capabilities. There have been suggestions that the Unit's profits be put back into independent production. It would seem a better idea to use this money to build a decent laboratory once and for all. For some time it's been rumored that this will happen, and although it doesn't resolve the fundamental problem of the Unit's role, it is a step which has to be taken.

The relevance of contracts in independent production would also go some way to improving things. When the Unit is fully booked it does occasionally put on a few jobs. However this practice is because of necessity, rather than administrative design, and there is therefore no guarantee of continuation. To ensure a continuous share of this work, a redefining of the Unit's role in relation to the private sector is necessary. A directive such as this would have to come from government, and require a repositioning of state involvement in film production. Does the state was only bleed informationally, or can it see itself as the promoter of filmmaking as a more involved social activity? Right now it seems content with fiscal information, indeed it's a national pastime to jump to the defence of the New Zealand National Film Unit.

## (b) TELEVISION

The other area of state involvement in film production, television, has undergone a basic

change since the Reid Report. Universally, like it or not, television has come to play an increasingly important role in film production. New Zealand is no exception, in fact it is true to say that the cranks from the television set have kept the local film industry teetering on the edge of adversity.

Television began in New Zealand in 1961 and was run by a public service body until April 3, 1975. The New Zealand Broadcasting Corporation operated two national radio stations and a variety of local stations. Its television service was built from four regional channels into one national channel operated from Wellington and linked by microwave. You watched the NZBC or you didn't watch television. In radio, the monopoly was broken in 1970 when Radio Hauraki, a private station, was finally given a licence and came on air in Auckland. Today, eight of the 30 regional stations are private commercial radio.

Television remained the domain of the NZBC until the Labour government came to power in November 1972 with one of its planks being a second channel. The previous Conservative government had already moved in this direction by allowing the Broadcasting Authority to call applications for running a second channel. The NZBC was naturally in with things being against a private company that intended to run the channel on straight commercial terms. The private organisation was the one only to go down when Labour was the election. Suddenly it was a whole new ball game.

Radio became a separate operation under Radio New Zealand, the existing television channel became an independent corporation known as Television One, and another corporation, Television Two, was set up to establish a second national channel operated from Auckland and Christchurch. The whole deal is overseen by a Broadcasting Council and financed by licence fee and advertising. All this came to pass in April 1975, though TV2 didn't go on the air until later and then only in Auckland and Christchurch. It has since extended into other areas, including Wellington, and will take in 35% of the population by early 1976.

The way this affects filmmakers becomes ap-

parent when we turn to the question of programming and finance. The NZBC operated from a licence fee, supplementing this with advertising revenue from local radio stations and television, the latter being restricted to four spots a week and in general programming avoided breaks between programs in spite of serious imbalances, the various compromise between commercial and public service television seemed to work. Now, with the advent of TV1 and TV2, the licence fee (\$2700 \$449, \$453 000) doesn't cover the same ground, so an entire slice of advertising has been allowed on a temporary basis. It's been temporary for a year now, and there are no visible signs of a being lifted. The account has definitely changed from one of public service to that of two commercial channels competing for advertising revenue.

This affects programming. The amount of time for documentaries and serious drama—anything which requires an attention span of more than 10 minutes—has diminished, while the amount of money available for local production is restricted.

Of course, there's local production and local production. The channels, as did the NZBC, are it as their right and privilege to "sell" their own house. TV1 has produced a feature length adaptation of *The God Boy* by New Zealand writer Ian Cross. As yet unknown, they demonstrate that the "national broadcaster" drama does have money. The situation exists where the heads of television departments largely determine the output of the film industry in terms of the condition "You work under our supervision, as you do not work."

Taking a week in October 1975, we find 40% of TV1 content is local production, and of that 40% is house production. A break-down of that week: 28% drama, 3% religion, 18% sport, 34% news, 12.5% news, 10.5% quiz-entertainment, 10% current affairs, and 17.6% information—reveals another factor: drama is filled by by one step up, information is filled by cooking, sailing, etc. and the local content is located by sending the outside broadcast boys to the coast. Except for a two-hour program once a week on local news, only on the one side of the channel, programs for schools don't exist. Again the pattern of the National Film Unit presents itself. Some \$25 million is collected annually from licence fees and yet there seems to be no way of purposely directing any of this towards anyone other than a group of overworked television executives.

The NZBC did have a program of subsidised documentary, and in its last year \$250,000 went to people outside the broadcasting structure. In the first year of the new structure this policy evaporated. TV1 claims there will be money next year, but doesn't know how much. TV2 must every penny to expand its service to cover the country. Rates for program produced locally on terms and offered to television, are \$1,250 an hour. Foreign material is purchased for as little as \$300 an hour and that is what one has to compete with. There is nothing to stop anyone producing material here, nothing except that you will hardly be paid pilot costs, and the high local content quotas on other first-speaking stations, makes sales there a matter of two weeks.

Consider also the absence of New Zealand indigenous content quotas or points systems. When the Adams Committee (the body which drew up the legislation for the new broadcasting structure) took submissions, many people stressed the need for a quota and for some sort of quota within this for local material generated outside the television corporation. The response never became law, nor are there any restrictions on foreign advertisements, a situation particularly strange in a country with as well-known production for import licenses.

The independent film producer, therefore finds himself excluded from both areas of state involvement in filmmaking. You get the distinct feeling that he has nothing to contribute.

Before I attempt to say anything constructive about the case, there's one relevant and self-evident development. Recently introduced into Parliament is a new Cinematograph Films Bill, which, among other things, will strengthen the censorship authorities. This doesn't mean that censorship will improve from its extreme puritanical position, far from it; nothing in the Bill to assure that it will. The censor's decision-making role is still tied to "public standards." Another part of the Bill deals with the establishment of a Film Industry Board, which would fine and sue (and sue the hell out of) the Board will make recommendations to the Minister of

Internal Affairs on matters concerning the film industry. The board will have eight members — producers are explicitly excluded.

At this point, I can hear people asking just what these independents do to deserve all this. Did someone long ago say something rude? Well, no, they didn't, but things might have been better if they had. The situation really results from massive public apathy under which the politicians have been able to back and yawn to their hearts' content. Genuine public interest by pointing out the way in which the need can be done and you are half way there. So far this has not been achieved. The final report of the Film Industry Working Party came out and blantly asked for a \$100,000 fund, and it's been a bad year to ask for anything. What needs to be done is for the film industry to point out the extent of state involvement. Then ask for a return location of this to facilitate expansion into feature production.

Realisation that distributors and exhibitors must be involved is correct. The two big cinema chains, both owned by foreign distributors (Kermode-Orson — 35th Rank, Amalgamated — almost totally 20th Century Fox) are insured of state on the new Film Industry Board. Distributors have not really just been recognised, they have never been involved in seeing anything abroad. Of course, one gets into problems immediately because it's certainly not going to be in the interests of the foreign owners to encourage too much independence down here in the North Pacific. Quotas don't solve the problem given the present state of affairs, it would be like winning a seat with a rotten bucket. A tin on profits from foreign films, to be reallocated for distributing local ones may go some way. And you could give added points for making a film abroad.

Having brought distributors to attention, the next step would be to deal with exhibitors. One outstanding feature of the new Cinematograph Films Bill is the abolition of exhibitors' licenses after 1975. Until now, the two big chains have used the license laws to shut out competitors. A few independents in this area may give the local product a fair go. The independent exhibitor local films could be strengthened by the re-imposition of an entertainment tax of 10 cents a seat, refundable to the exhibitor of a local

product. Ten cents a seat is not asking much considering seat prices are at most \$1.75.

The working party report was right, as were the Reid report and the Arts Commission '79 — more film to be a fact. Nevertheless, I must say that the two things — it raises money for production and offers incentive to release that production. The amount raised this way would be dependent on how much the entertainment tax is and how much is left with the exhibitor. Given that the movie production will always be a memory of the total exhibition, we wouldn't worry about exhibitors taking the kerry. The figure of \$100,000 referred to by the Arts Commission was the film loan one, possibly applied off into the compulsory fund for road building or whatever. A figure of approximately three times that could be generated by an entertainment tax, and we would need all of this to integrate an aggressive production campaign.

These suggestions don't work unless the distribution side is sorted out. It may be possible to persuade distributors to put money up over time, but it's going, but so far there has been no discussion on just how the distributors are to be roped into co-operation. This job will not be done while film industry boards are being set up which are exclusively concerned with the trade side of the business. Without some co-operation in this area, all the money in the world generated for production will simply disappear without re-circulating itself. Proposals of the fund were the example of Barry McKinnon around, arguing over the fact that it made its money back, but forget the earlier experience of *They's a Wild Man*.

Given, given that something positive can be done with the distributors and exhibitors and a decent-sized fund put together, what's the next film seen, but how you put the money where it's needed? There are a number of ways to distribute money and they all boil down to the question of who gives to whom.

Prizes and awards inevitably encourage the production of certain types of film and require a jury of integrity. However, a limited use of this system allows some money to pass to producers without employment provisions. A regular changing of the jury and a limitation on the number and size of prizes, should ensure that no particular type of film dominates the awards.

The Film Fund can be used as a bank on which filmmakers can make overdrafts, then the problem of assessing the borrowers' collateral (the chances of their film's success) arises. This system requires the stewardship of someone well aware of possibilities and potentials. Such a person or group of persons is required for any funding method. They would have to act as executive producers, weighing up not only a film's commercial viability, but also its aesthetic merits. It is a difficult balance to decide upon, one which must be extremely sensitive to changing circumstances and needs. No funding is available other than common sense in some cases, non-refundable grants can be made for all or part of production. In other, interest-bearing loans would be the right course, and yet again, the loan could go in on a profit-sharing deal. The more the alternatives, the greater the chances of effective action.

The people running such a fund would naturally be faced with a very serious something like — New Zealand Film Institute, Film Fund, Screen Organisation — it doesn't really matter. Under such a banner, and with financial resources, they can offer other forms of assistance, apply pressure to ensure suitable distribution arrangements, set up an overseas marketing agency, or make equipment available where needed, thus saving the present wasteful duplication.

The *Melrose* crew at Auckland's role rehearsal (from left to right: New Zealand short films: *The Auction* is Green; both of Auckland)



# Soviet Cinema An Interview with Sergei Gerasimov

By Susan Dermody



Sergei Gerasimov is a significant figure in Soviet film, both as a creatively prolific director for the past 40 years and as a teacher of film direction and acting. His very wide Soviet film training has increased to the point where, as head of the department of directing and film-acting in the Cinematography Institute in Moscow, he is St. Peter to the heavens of Soviet filmmaking. As he put it, there is no other way into the field at the professional level, although he spoke perceptively of the widespread "amateur" filmmaking that flourishes wherever institutions and factories have their own filmmaking facilities.

I spoke in turn with other teachers and students in an open discussion at the Southwestern University film school, when he visited Chicago in early May.

Gerasimov has a monumentally Russian face and body, like a saddle-laden horse of Old Russia (he was born in the Ural), and his clothes date from the height of Cold War fashion. He showed, lectured and played with us for two hours, and I have selected the most interesting things he had to say about the structure of the Soviet industry, the recent state of Soviet film theory, and the critical problems in the Soviet Union of both Russian and foreign films. The intensity of the situation, and Gerasimov's habit of pointing out his interpreter's choice of wording just when intelligibility was imminent, meant that his remarks were friendly and unpolitic, but uncontrived and sometimes conflicting. Probably just the balance he intended.

He began by describing the decision-making process by which film projects move to consideration for approval of funds. (Naturally, all filmmaking is funded by the state.) At the top of the structure is a commissioner who reports to the Soviet ministry; he is stacked by a sort of dissonant college with 11 members (including Gerasimov); she is drawn from a larger body of representatives of each of the unions in the industry — including writers, directors, cameramen, designers, actors and critics.

Each of the 23 studios throughout the State draws its annual budget according to approval from this hierarchical tribunal. Modified in the second, producing 30-40 long scale features every year, but its largeness does not reduce itself, but signifies, studios like the Gorky in Moscow, where Gerasimov has worked as a writer-director for about 20 years. (Gerasimov's filmography reflects the particular orientation of this studio towards films about and for young people.) An artistic director is appointed for each studio by the "college" — his job is to select or commission scenarios, prepare discuss and defend projects proposed for the studio and submitted to the watching "college". The state commissioner is a final court of appeal for any project.

Each studio must also budget for printing and distribution of its product to the 150,000 theaters in the Soviet Union. This is complicated by the need for two editions of every film, one in the language of the republic in

which the studio is located, and one dubbed in Russian for national distribution.

Further complications came in late in the film as study for distribution, for example, in the case of Tarkovsky's *Andrei Rublev* (completed by Maslennikov in 1966, but released in 1972). Gerasimov explained that questions were raised by "historians and academics" as to the "accuracy" of the film's portrayal of the Tatar rule in the period after 1480. The studio was asked to "correct" this aspect, and to show the Tatar rule to be greatly weakened after this date. Tarkovsky eventually agreed. Gerasimov emphasized that he liked the film "a great deal".

Soloviev compared to those of professionals in other arts, like sculpture or engineering. Gerasimov said that, like other long-established disciplines, he draws a salary of about 8,000 roubles per film, and an additional reward (for his studio) 3,000 roubles for every 1,000 patches of his film. He was determined to make this figure explicit, he said, in order to make the point clear that the "embourgeoisement" of the American system does not exist in the Soviet Union.

Before taking questions, Gerasimov also described the film school and its courses. The Institute has dominated Soviet film training since its establishment in 1932 during post-war reconstruction, when Eisenstein, Dovzhenko and Pudovkin were listed among its students. Its departments include directing and acting, writing, design, "economic management" criticism and history. Students enroll for 4½ years, and leave within "master class" students, rising as well on the production of films by the major directors who head different departments. Throughout the course they are involved in the making of short "small" and even "adaptor full-length" film.

Student selection is tough. Anyone can apply and many applicants come after already completing higher education. For example, Gerasimov's last graduating class had a doctor, a cyberneticist and a psychologist among the students. Students are normally 22 or 23 years old, at admission, and apply from all over the Soviet Union, as well as from other countries. (No Americans at present, but "why not"? Gerasimov demanded in English.) Ten students are selected in each five-year intake (from about 500 applicants) for the directing master-class, and seven or so for the 4½ years distance.

For acting classes, the competition is even more stiff — 15 selected, 1500 apply. The head of each department has final say in the selection process, which makes Gerasimov's position, as head of the directing and acting departments, one of considerable influence upon the nature and style of Soviet film as it emerges from his graduating students.

From this point, Gerasimov invited questions. The questions are reproduced in full, but Gerasimov's answers can only be paraphrased after the fact of the interpreter.

Literature. The competition of the script is the most interesting stage of the process, the film is assigned in its most ideal form. Then the work begins. Here you can't get what you want, there you lose out again. When the director is not the writer, he may seek out a particular

writer or a novel may come to him proposing a film, or the artistic "college" may even bring together a writer, a director, and a good idea.

The director has complete freedom in selecting his crew — he naturally wants the best people

To what extent is there an adherence between members of working groups — say a director, cinematographer, and costume actors — even more than one film. Are groups assigned, or can a writer, for example, approach a particular director with a script idea?

The director, and not the producer (whose role is taken by the "basic") has creative control in the process. The director is usually the author of a film idea, in fact he is with few exceptions a writer as well as a director. For cinematography begins with

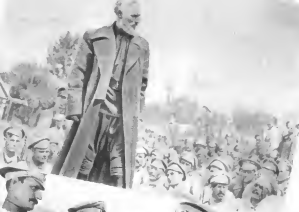


Illustration: From Gerasimov's  
"Quiet Before the Dawn" (1930)



available — and at this stage terrible arguments may break out between people who are at other times very good friends.

Thus, of course, most students are always coming up, diploma in hand, with someone saying, "This one will go a long way," and you saying, "Oh God, you said that last time!" But, you give them a chance, and turn your face away.

**Does film teaching at present still place an emphasis on formulas derived from theatre, as Eisenstein's theory of film practice encouraged?**

Eisenstein has been the established authority on Soviet film, and always will be, in some areas. But there are some areas where Eisenstein — because he was a human being — changed his mind at one point or another. When he made *Strike* he was an "old" man of 36 years. As a member of the FLEN group (which Gorkovskiy insisted on calling the Leningrad School for Eisenstein) he was bent on breaking all the traditions. If he could have seen him at the time of making *Strike*, he would have said "That's not me!" Everything changes, even for Eisenstein, and so we can see complete turn-arounds in his theory — such as the idea of staging "surrounds" which gave way to other ideas. But Eisenstein is still the number one director.

**Are the questions raised by Vertov concerning the long between form and content still of interest?**

I could give a lecture in reply to this, and I'd love to, but instead I'll recount a conversation I once overheard between Dzigis Vertov and Esther Shakh Vertov (married as is evident this had occurred in a little-known, little-visited town in Georgia, accessible only by steep and dangerous mountain passes). Georgia is the country of legends, and, sorry, the earliest kind of life-style is still preserved there. Vertov heard about the incredible effort taken by the townspeople to get a grind piano into their mountain kitchen. This struck Vertov as a miracle of the stubborn desire of people to partake of the fruits of civilization. Esther Shakh immediately said "We must buy a second piano so that we can film them dragging it up to the town!" Vertov replied "I expected that from you. That's the whole shame of your approach. Documentary cinematography must be dedicated to that second of reality, and only that second. These sets, this staging, it's impossible, it's not real!"

**Is there still the great interest in theory that there was in the twenties?**

The number of people who went to the spectacular theorizations is larger than the number who sought to be

**How much critical and theoretical work are production students encouraged to undertake?**

It is understood that there is a dialectical relationship between theory and practice, although practice typically runs ahead of theory. The twentieth was the exception, a rebuke now. This theory was obliged to run ahead. Now it is proportionately more difficult to do something completely new. Even in pornography. Godard is perhaps interesting — innovative and threatening preceding action — but you find similar attitudes in Ford, Chaplin and Devisenka.

**Do students hold screenings of the films of other countries?**

No "major film" is unavailable to them, from any country. Perhaps the films they have least contact with are American films, because there are no "exchange funds" for

films between America and the Soviet Union, so there are between the Soviets and most other countries. It's a great pity, and it's our job to change this.

**Are films ever excluded on ideological grounds, despite the fact of possible technical interest?**

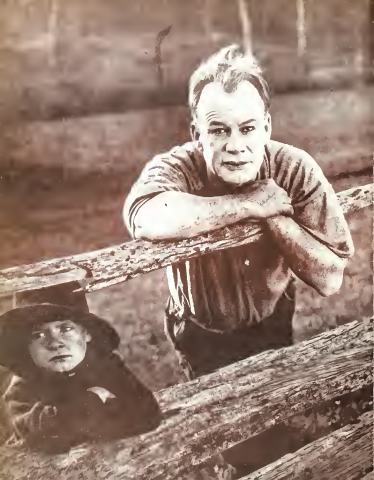
Except for films that launch an outright anti-Soviet attack (and I find it hard to think of an example, no, this doesn't happen). We can enjoy even people you might expect us to find "reactionary" — Kubrick, Coppola, Kurosawa, even though they are not on the immediate release with our country.

**What about Godard and his Marxist, anti-Soviet mind?**

Well, I've seen Godard. Of course Godard has been lately somewhat confused, somewhat complex, for us and for France, and America. He's very talented, but so mixed up — he has kinks in his brain. There's not enough time for us to decipher him. The students are excited by Pifano, Kurosawa (who recently directed a film in the Soviet Union), by Antonioni — although they've gone cold on his recent films. But there are very good conversations after screening such films.

*Continued on P. 53*







Winnipeg 21/10/24  
Hulu Marmalade (1998) Poulton/Dwyer/ Stewart  
Bride Action Circle Group, Jenny Taylor, Christine  
Graham, Maryse Lefebvre, Fawcett, Weller, Louise  
William, Lucille Leck, Poulton (Angie Stewart, Syd  
Lyon and Lynn 15/10/24

**The Man From Snowy River** (R) (1993) (Dancesport/Novelty, Rome, Rome South, Atlanta and Quebec) John White Photography, Lance Fennell and All Stars, 42007, City Movies, State Southern, Tel. 0401, John Coopers, Robert McKinnon, John Puckner, New York, Claudia Redline, Susan Wards, Jan Coleman, Cos Barthelemy, Charles Villiers (7), Lee Maggill (5), Ray Doyle (5), Queen Entertainment (5), Harry McKinnon (5), a solo, Queensland, Queensland State

Compiled by Russ Cooper

[illegible][illegible]





*Barely Tolerant*, a depicting collection of scenes of sinners. Directed by Sergio Citti from a screenplay by Pasolini.



*The Descent*

St. Francis), a film on Spinoza, and one on the plight of the Third World.

At the time of his murder he was planning to shoot a new film, *Tu Rai Tu*, with the famous Neoplatonist actor, Edoardo De Filippo, in which one of the scripted scenes had a man being martyred in a public square. *Sala*, his last film, almost never saw the projection room — first stolen from the labs in Rome, then, when reconstructed, burned.

Bontade, Antonioni, Lilliane, Caruso and Bulgakov (recently claimed for its release by Cines) (as defined from filmmakers) who have seen *Sala* in Paris have reacted with distaste and bewilderment. How could Pasolini decide to visualize the ambiguous words of a man whose name in western civilization has long signified that of Medusa, with a synonym of the devil? Was it not horror, disgusting and self-destructive of him to choose such a subject?

We need to ask another question: was he aware of what it is like to be tortured, or, far, far that matter, to desire to torture? This question comes up in the light of his several arrests and imprisonments for blasphemy and indecency, his fight to get his friend Nino Odoardi out of the clutches of the military, his constant persecution by the censor and the Church, and his attempt to find sexual and affectionate pleasure in a hostile society. He said in London once, "My ideal society is anarchic. You can't have this as a majority against society as mine and expect to be left alone."

*Sala* is not out in de Sade's pro-republican France and Switzerland, for by the same process of analogy that made *Jealousy* of Sade's in the Gospel, Sade's ideas are given expression in the Northern Alpine Italy of World War II. Four politically powerful men, (teachers, a priest, a bishop and university) (members of Sade's characters) have secluded themselves with four storybookers, here dejected believers of the theories, and a sexually chosen collection of adolescent boys and girls. What follows is faithful both to Sade's plan of ever-increasing sensuality and sexuality, and to Pasolini's life-long attempt to make sense of the God/sex/temperament, sex/thought love/power confusion which have haunted him.

Certainly after *Canotieri* *Tales* has own script were becoming Madder. The *Barely Tolerant* he wrote for Citti, for example, are as depressing a collection of existential horrors as you could find in any nightmare, in spite of the attempt to



*Profound*: All my works are concerned with human beings in their dealings with the sacred, with the presence of the sacred in everyday life. Theorem

see them in the popular cinema world of Italy and the Transverse. However, without Pasolini's total genius, they remain unconvincing.

Besides *Sala*, the most significant event of his last year were the columns in *Corriere della Sera*, and the *Filmmaker* article identifying death as the central aesthetic and emotional point in film — he had been working the superb footage of Kennedy's assassination. (Antonioni's first impulse on arriving in Pasolini's murder scene in *Guerra* was to film it, thus fulfilling the last theory of his colleague.)

The *Corriere* articles were influential and controversial. They argued the disbanding of schools, and the dissolution of television. His repeated declaration in such a newspaper of his own homosexuality, his article on the new severity of sexual crime in Rome and his rapprochement with the Italian Communist Party, all earned

him enemies throughout the Italian Right and Centre.

Never worried by the established Roman intelligence, Pasolini was recruited by the ordinary people of Rome, the Communist Party, and the Italian gay organization FUORI ("outside"), in a moment most disadvantageous to his career. I join them in wishing this ember of vision, this courageous fighter.

Let the good Christians who admire *The Gospel of Matthew*, the thought sentences who get away on *Medea*, the Miramax who are moved to tears by *Acquedotto*, the Italophiles who nod eagerly at the mere mention of his name, never forget that they are watching the works of a tortured poet. Let them have his pain, his genius and his projects waned in their faces like a flag. \*





**PIER PAOLO  
PASOLINI'S**

# SALO

or 120 Days of Sodom

"Unfortunately people do not realize how essential these discussions are for the understanding of the world's development, our vast ignorance of this sector is simply due to the stupid censorship and false modesty of those who write on the subject frowned by the moralists. Here they tell us of childish things known to every fool, and, not daring to lay a bold hand on the human heart, they likewise do not dare to reveal to us its glibidic aberrations."

\* Le Monde, 20/10/76, p. 10. (Extrait de la lettre de l'auteur au directeur du journal, 1976)

Pasolini's *Salo* is based on *Les Journées de Sodome, ou l'École du Abandon* by Denis-Aragon-François, Marquis de Sade (1785). This 900 page but only one-volume completed novel concerns the sexual excesses of four prominent debauchees included in the remote Monastery of Salma-Maria-de-Bos. These episodes of ever-increasing anarchy have been seen by many as a prophecy of the French Revolution four years later. Pasolini, however, has set his film in the fascist Alpine Italy of the war years (1939-45).



**AUSTRALIAN LOCATION  
LIGHTING Pty Ltd.**

33-45 The Centraway,  
Mount Waverley, Vic.

**HIRE**

**OF FILM &  
TV LIGHTING  
AND  
PRODUCTION  
EQUIPMENT**

**JOHN BRENNAN  
GAFFER**

PHONE FOR HIRE  
CATALOGUES

MELB: 2335375  
2333671 (Messages)  
7621261 (A.H.)



**THREE ARTS  
SERVICES**

**LAMP & LIGHTING SPECIALISTS  
& CONSULTANTS**

**SUPPLIERS TO**

THEATRE  
FILM/TV  
AUDIO VISUAL  
SCHOOLS

**OF LEADING MAKES OF**

LAMPS  
STUDIO & PROJECTION  
EQUIPMENT  
AUDIO LIGHTING  
LIGHTING  
FILTERS

**ACCESSORIES INCLUDE**

- LIGHTING COLOUR & CORRECTION  
FILTERS
- REFLECTION AND DIFFUSION  
MATERIAL
- POLYSTYRENE BOARD (SPECIAL  
DISPLAY DECKS)
- TRACING PAPER, SANDPAPER
- TAPES - CARPET PAPER, CLOTH, PVC
- FILM SPLICING
- COMPLETE ELECTRICAL & GAFKING  
NEEDS

PHONE: HEAD OFFICE  
KEN or NORMA HANCOCK  
2 Bambak Rd,  
Warriville Vic 3134  
MELB 2700010

Now also in Perth W.A.  
Kath Simbley PERTH 696332

Film sets, theatre  
& TV scenery  
and properties

**SHOWMAKER  
SERVICES**

Have our clients had some  
problems? We enjoyed solving  
them! As well as building the odd  
moulded cyclorama or two,  
we've also built 'The Magic  
Show', award-  
winning 'Brief Lives', 'Big Bad  
Mouse' and the Australian  
Ballet's production of 'Pine-  
apple Polk'.

(We're experts on fibreglass  
moulding and special effects).  
Maybe we can solve your  
problems. Ring us now — we'll  
all enjoy it!

Arthor Charlwood Doug Stuchbery  
922260 8421778

**SHOWMAKER SERVICES**

The Matings,  
Cnr. Lyndhurst & Abinger Sts.,  
Richmond 3121, Tel 423396

LET THE LAB  
WHERE IT'S ALL  
AT<sub>000</sub>



DEVELOP YOUR IMAGE

**TOTAL IN-HOUSE FACILITIES**

- Complete 16 mm & 35 mm Eastman Color
- Film to Video Tape Transfers
- Licensed Technicolor Super 8 mm  
Loading Station
- Complete Sound Mixing Facilities
- Opticals, Liquid Gate Printing, Tinting  
& Animation
- 16 mm & 35 mm C.R.I. - Color  
Proof Printing
- Ektachrome 16 mm Color Reversal
- A & B Roll Hazeltine Color Analyzers

ATLAB. TELEVISION CENTRE,  
EPPING 2121, NSW AUSTRALIA.  
TEL. 850224, TELEX AA20250



Kerry (Cindy Raymond)



Mack (Daphne Kennedy), Don (Peter Hargreaves) and Mel (Roy McLeod)



Dean (Kit Taylor)



Jenny (Pat Bishop)

## PRODUCTION REPORT DON'S PARTY



Susan (Clare Bowen)



Brian (Graham Bondle)

David Williamson's "Don's Party" is probably the most famous Australian play since Ray Lawler's "Summer of the Seventeenth Doll", and certainly one of the most acclaimed. It first surfaced at the Pram Factory in August 1973, but was later revised and re-opened at the Jane Street Theatre in June 1977.

Set on October 25, 1969, the play is a comic description of an election night party, where all but two are Labor supporters. That night was of particular importance because it looked as if Labor could return from 20 years on the opposition benches and form a government. And as the night progressed, hopes ran high. However, as the late returns came in, a swing against Labor became apparent — much as it is 1974. So even though the Liberal-Country Party coalition was returned with its lowest ever post-war majority, for Labor supporters the night was a bitter one.

The most disturbing element of the play, however, is not the increasing doom of the night, but the tragic awareness one gets of how transient beliefs can be. If the guests are living in Lower Plenty now, it was not so long ago they were in Carlton; and if they voted Labor in 1969, there is no guarantee they would again. As Peter Nixon once said: "Today's radicals are tomorrow's conservatives. The change comes when a young man marries, has children and takes on responsibility."

"Don's Party" has been adapted for the screen by its author David Williamson, and for it producer Philip Adams and director Bruce Beresford have gathered an extremely varied cast — from Pat Bishop, who played Kash in Sydney and London, to Graham Kennedy, who is acting in his first serious role.

The entire film is being made on location in Sydney, and with a budget of \$275,000.



Judy (Vivienne Long)



Josh (Gavin Dryden)



Condy (Harold Hopkins)

# PHIL ADAMS Producer

What made you choose "Don's Party"?

I didn't choose it — it chose me. I was handling the mop-up on Barry McKenzie in Britain, the U.S. and Canada, when I was approached by Jack Lee, who had been trying to foot the film for sometime.

Did he hold the rights?

Yes. He'd been interested in Don's Party since seeing the Sydney production.

At the time, in 1974, it seemed to me that comedies were the only genre of film likely to reform themselves financially in Australia. After all, in so far as there'd been a history of successful films in this country, it was a history of comedy going back to the *Sentimental Bloke*, the *Dad and Dave* films, *Sheek and Jai* and *Home*. Furthermore, I'd had better experience trying to raise money for dramatic films, but I did know that our investigative Australian investors would respond to comedy. In fact, I'd received a lot of unsolicited phone calls from would-be investors who'd heard wild rumors about Barry McKenzie's profitability. So I forwent no problem in raising the \$300,000 for Don's Party.

Unfortunately, things didn't happen as quickly as I'd hoped. As you know, I was founding chairman of the Film and TV Board, and a member of the Australia Council, which was taking up at least 2 days a week. I was also spending quite a lot of time trying to raise money for other people's films. So the project had to wait until I resigned 12 months later. But by then Australia was in the middle of a credit squeeze and my investors had lost much of their enthusiasm. While everyone I approached agreed to participate, most of them offered just a fraction of the sort of money they'd originally proposed. So instead of

As well as being one of the best-known spokesmen on Australian cinema, Philip Adams is also at the fore-front of independent filmmaking, with his and David Robinson's "Jack and Jill: A Postscript", and John B. Murray's "The Naked Banjo". Along with "Stork", many regard "The Banjo" as the impetus behind the industry's revival, and its independent release is lined theatrical venues, a major breakthrough.

Gordon Glenn and Scott Murray interviewed Adams at his Melbourne office, where he spoke both of "Don's Party" and the industry in general.



Philip Adams in his writing room at Noonan, Dayman Adams, Melbourne.

getting a cheque for \$30,000, I'd get one for \$3,000.

Although somewhat depleted, Jack Lee and I had a number of meetings with David Williamson on the script and we went through a number of rewrites. First of all, we went through the terrible exercise of trying to "Australianize" the drama, of trying to escape the stage set. But we found that it didn't really work — it was just tokenism. In any case, a drama like Don's Party, concerning a leading hot-bed of interpersonal conflicts, requires a high degree of characterization. It's like a dramatic argument — if you step outside into the garden the issue seems less important.

So, although a few additional scenes involving voting on election day and some diary-clipping in the

neighbour's pool have been added, the screen play is close to the original play — except that the all-stage scenes, which are implied in the original, now take place on camera.

There does seem to have been some reworking of characters and dialogue, however — especially with Cooley. His opening "G'day cast members" has been altered, for example....

I think you'll find that "cast features" was back in the last draft, and I certainly gave no instructions to howltime it. However, it's fair to say that a line like that could as easily be Mr Proulx as to jeopardize TV sales, and they're a major source of income for the local film-

maker.

I've already said the film to television — in the OVO Network — with the promise that it will be cleared for transmission in about three years time. That may seem optimistic on my part, but the fact is that Australia now has the most liberal television censorship in the world. There's no way a film like Don's Party could ever be censored on American television, or, for that matter, the BBC. As a matter of fact, the BBC told me to bring Barry McKenzie back in 10 years time. Prior to that, they saw no possibility of screening it.

There was talk of Cooley being played by Paul Hogan, wasn't there?

Yes, I wanted him for the part very much. I'd also wanted him to play Carly in the original Barry McKenzie. When he was just down from the bridge, and before he'd assumed superstar status, I had a great admiration for his comic skills, but he was very wary of the role. Finally, the rationalization for him refusing it was financial, but I suspect he was concerned over his ability to work with professional actors.

As well, I knew that John Cornell was worried that the film might have a bad effect on Hogan's mass audience. Mind you, he had some cause for concern — Barry McKenzie hasn't exactly helped Barry Crocker's record sales. Little old ladies won't buy albums performed by young men who take their trousers off on television.

There are quite a few surprises in the casting....

I have so. First of all, we've included Roy Barrett as Mal, even though Barrett played Cooley in the London stage production. But he is, of course, far too old for the part, especially on a Panarama screen for which, Roy claims, he has to fill in his face with spackle.



Anyway, we've re-written the part of Mal so that he is no longer an ex-student, but a university lecturer. You'd always find one of them hanging around the younger students trying to con their books.

Then we're using George Blundell against type — at his request. George was so sick of playing opposing, A-list-type parts that he asked to play Simon, the young Liberal who takes out all the party love a new job. And Graham Kennedy, for whom I have a great admiration, is playing a drab, beaten-up, little old-man. It's the very antithesis of the role he had, for example, in *The Firm*, where he was asked for his public image. And although the critics will all have their preconception about Kennedy, he's emerging as a very good, understated actor — with just a hint of the grotesque, and that's appropriate given that the character has a penchant for photographing people in a sexual context.

As you know, at the last moment we had to replace Barry Corbin with John Hargreaves, who has the part of Dan — and that's a complete contrast to his part in *The Remains of the Day*. There, he was an inhibited young policeman — here he's the full-on, over-the-top. For Corbin, the part originally planned for Hargreaves, we've got Brian Hargreaves. You might remember Hargreaves playing Billy Hughes' movie secretary in *Billy and Percy*. He's a damn good actor but he's not the sort of guy you would readily associate with the part. He's not as physical, he's more academically complex.

By casting people against type, we are hoping to get something extra from them in performance. David and I have talked about the style of acting a great deal, and we both wanted it to be very naturalistic, almost Chekhovian. At the same time I wanted the camera to be as mobile as possible, which is very difficult in a tight location. Nonetheless, I watched the shoot for a couple of days last week and was very pleased at the degree of mobility Bruce and Dan were getting.

**Jack Lac finally pulled out of the film, didn't he?**

Well, yes. It took such a long time to get it going, and Jack had fairly commitments in Europe. So, although Jack retained his equity in the project, we agreed to find another director. At first, I wanted to use Ken Huxman, who directed *Sunday*, but Huxman was out of sympathy with the urban characters, preferring more rural archetypes. Huxman's French dialogue too aggressive, too ugly. Obviously, the man's a craving romantic.

However, Bruce Beresford arrived back from Britain and responded to the project with his usual enthusiasm. We'd worked together

very happily on Barry McKenzie and so I asked him to take the film on. At the same time, we were waiting on a number of other ideas for subsequent collaboration.

**Was there any temptation to change the period of the film?**

Yes, we were going to set it at the last federal election. That was the plan right until the eleventh hour, but then we realised that no Labor supporter in his right mind would have been throwing a party to celebrate Gough's "historic" victory. All of us knew that we were going to get trounced—it was just a matter of degree.

So we returned to the original 1965 setting.

**The politicians referred to in the play are now somewhat forgotten. Did anyone consider introducing more familiar names?**

No, but we shot a scene with John Gorton the other day because I wanted to have "Introducing John Gorton" in the title. After all, without John we wouldn't have had a local industry worth two bob.

**When we viewed the set I wondered as if the film would have a more substantial character than the play. It had less of a Carston feeling...**

Well, David saw the play as being set in Lower Priority, not Carston, which is a new suburb for the upstartly middle. So I think your perception of the play as Carstonian was rather subjective.

As you know, we are filming on location at a New South Wales version of Lower Priority, but the domestic details are identical—right down to the mandatory Broughton print.

**Will you be distributing the film yourself?**

Yes. I will be using the same system as with the first States. This means I won't be signing any long-term contract for the distributors which I signed on fantasy. I suspect that the situation with the Great MacAnulty is that David Barker would probably spread a five-year contract. As States Kest and after the film is shown in Melbourne, I would be very surprised if they haven't lost interest. However, unless States Kest are willing to want the contract, Dave will be unable to get his hands on it for a second try.

**How will the film be released?**

First of all, many of the investors in Don's Party are exhibitors. We have major exhibitors in NSW, Canberra, Perth and Victoria—what gives at the bulk of the market.

Incidentally, exhibition has never been easier, because there is a severe product shortage in Australia. As a result of other television filling cinema audiences,



Working a scene with John Gorton the other day because I wanted to have "Introducing John Gorton" in the title.



Costing against Tony O'Brien, Kennedy, as Mark, in his first serious role, and Ray Barrett as Neil. Barrett played Carston in the London production.

there had been a rapid turnover in films. This accounts for the sudden drops in newsreels and for the readiness of Australian cinema to handle local product. Moreover, my independents are people who like to have long runs. They work hard to make a film a success.

**Who are these independents?**

In Canberra it's Darrell Kiffin, who owns some of the major cinemas and drives in. In Perth it's the TVM group, the major television station who have gone into exhibition in partnership with MCA. In Sydney it's MCA themselves, and in Victoria it's Menzies Sharpe & Selous, who're the Capitol, the Bryson and the Century theatres.

Most of the people involved are old friends from Barry McKenzie days. Having made money out of McKenzie they were willing to invest in a new project.

**What about American distribution?**

I don't like our chances, or money does. My experience is New York and Los Angeles, with Barry McKenzie, showed what a nightmare life the Americans are. They want film of, for and by Americans. Even the bestsellers they finance in Britain are rarely released in their domestic market.

Moreover, Americans have a lot of trouble with Don's Party. The

script was examined by a number of lefty pressagents from cinema studios, and they simply couldn't believe the way Australians talk to each other. What they failed to realise was that while characters were calling each other "bastard" and "lout (sic)", they were being affectionate. That underneath this sociological abuse, there is a great deal of conservative good-will. It is very hard to explain to an American script consultant that "out back" is a term of endearment.

I had the same problem with the American consultants to the South Australian Corporation, as they also took the view that Don's Party was a piece of horrendous vulgarity. I remember David Williamson trying to explain what the play was all about, in the face of their rather polite reactions, and getting very angry.

**What is your role on the new film?**

Producer—not to be confused with production manager. I think that Australian filmmakers very often confuse these roles. As producer, it is my responsibility to pickings to choose the director and principal cast, and to oversee.

I also think Australian producers fail to realize that this job is only just beginning when a film is finished. The nature of the publicity is crucial, as is the selection of an outlet. Make the wrong decision and you court disaster. For example, it was often reported in the premiere of *Sunday Too Far Away* in suburban theaters. I know it's great the film is a long run, but there's no guarantee of profitability in fact, a long run is often quite useless to a producer—he can run 12 months without the production, as opposed to the cinema, earning anything at all. In my view, a film has to take a lot of money quickly for the production to have any hope of getting into the black. Australians have to learn a lot about these aspects of production, otherwise their first film will often be their last.

**One of the problems with "Sunday Too Far Away" was that many distributors saw it and claimed that it wouldn't make a penny. That's reportedly why it ended up in the suburbs...**

Why on earth wouldn't *Sunday* be successful? God knows it's not a *Wake in Fright*, which challenged the audience too much. *Sunday* is a very nice, likable film—in a sort of Lowenstein tradition.

Obviously there is an advantage in trying things up at script stage, long before you've a final product. However, if distributors keep being pessimistic about the potential of film like "Sunday" and "Pete", then they are going to always play

safe and useless film is cinema like the Double Day and Rivoli...

Exactly. However, with regard to *Picnic*, I always knew that it would be a roaring success. I did quite a bit of back-stage work with Pat Lovell in the early stages when the film established itself was doing no harm to discourage her. Conversely, the second I saw *The Good My-Arthy*, I warned David Barker that he had a major problem as his hands because of its idiosyncratic and complex nature.

Also, we must remember that it is far more difficult to market an Australian film than it is to market an import. Overseas films are prevalent before they get here and it's simply a matter of the local distributor unpacking the publicity kit from Los Angeles. It requires very little work.

Have you ever thought about distributing other Australian films?

Yes, in fact I put a proposal to the AFC that we form a sort of distributor co-operative, because, obviously, the costs of doing it solo are significant. The staff I had to distribute *Bazas* could have easily handled two or three more films without an increase in overheads. And if you are distributing a single film such that the money isn't exactly rushing in, you have got the problem of paying salaries and sustaining yourself.

Pat Lovell has made a similar observation. She believes that the AFC is too strict on producers in terms of what they are allowed to pay themselves. She says that unless producers have outside incomes, they just can't keep going...

Quite true. My fee from *Dan's Party*, after tax, will be around \$3000—which isn't a lot of money for a 4 to 5 years work. So I couldn't consider it as an investment without having other sources of income, which is why I think that as a balance between the John Lumsden, the Thelma Holt and the Barker might be a good idea. We could pool information on deals, on contracts, on marketing strategies. And we could save ourselves that 10% distribution fee into the bargain. In my experience, making a film is relatively easy, but finding a audience—that's the problem.

Will "*Dan's Party*" find an audience?

I think so. As I said, it comes from the mainstream of Australian comedy. At the same time, it's a deeply emotional film and its political achievements have more significance since the December coup d'état. However, I'll certainly rewatch the film carefully before release—just as I suggested research on *MacArthur* and every other local feature when I was with the Film Board.

You have also, I believe, some



Dancer Bruce Swanson and Ray Barrett. *Dan's Party* is featured in fourth issue



Don (John Lumsden) in his dinner suit, "just to impress everybody"



Dine with Cunley a photographic object Susan (Elms Brown)

theories about pre-researching film ideas...

Yes I am intrigued with the Tape system from England, which is a production technique based on the historic performance of thousands of feature films. It was developed by a media expert in Britain from a statistical study of films made over a 20 year period and is now being used by a number of major U.S. studios—and by one of our local television networks—in assessing possible projects. I don't place too much faith in the notion, but I have been impressed by Tape's record. Certainly a producer needs all the help he can get in an industry that's as high-risk as film. And I'd certainly like to see Tape augmenting the old system of assessment in Australia, where some exhibitor film critics vents his opinion on this or that script. Some of the AFC assessment I've seen over the years has been nothing short of vandalism—more bias, irrelevant comments that should have been put in a shredder. Yet all too often they were the basis of funding decisions. Finally, I'd take the Tape system a damn side more seriously than the opinions of local tastemakers who have negligible film experience.

However, in the final analysis, it's one's own opinion that really matters, and one of the problems with the Australian film industry is that it is so small and insular. The level of jealousy is very high.

And what's next? Do you have any other films planned?

With Bruce, I hope to go straight into a production of Henry Handel Richardson's *The Getting of Wisdom*. At all we are trying to finance a multi-media defence epic, *The Break*, about the miss-Japanese escape from a prison camp in Korea during World War II.

Have you got the rights on "*The Getting of Wisdom*"?

Yes, we've got an option. Elmer Whipple, who wrote the *Seven Little Australians*, is finishing the first draft, and as soon as I have it I'll be out knocking on the investors' doors. Finally enough, we planned it years before the success of *Picnic*. However, the broad similarities (both films are set in girls' schools) may be a two-edged sword since we'll no doubt see the film are too similar, while others will be reassured by *Picnic*'s success—as they rush for their cheque books.

Is it going to be a big film?

Certainly much bigger than *Dan's Party* in terms of budget. I think we'll need \$350,000-\$400,000.

That seems quite light compared to "*Picnic*'s" \$455,000.

Continued on P. 347

# DON McALPINE

## Director of Photography

You are shooting on location and not in a studio, largely I am told to save money. How do you find it?

Well, money is still a problem, but I would prefer to do the whole thing on an actual location regardless. Bruce and I have worked on three films now; the first, *The Adventures of Barry McKenzie*, was a sort of a fantasy based on fact, the second was a fantasy based on fantasy, and this will be a reality based on reality — or at least would, actual realism. Now, once with all the experience in the world, sets still look like sets, so I was keen from the very beginning to shoot in a real house.

Other Williamson plays have been filmed, and for me they were all a bit theatrical, not in performance, but in appearance. If you're about on location, and here views through windows — even at night with lights outside — then we can begin to defeat the problem of everyone knowing it's a film of a play, and degrading it because of that.

Also Bruce is demanding complex camera movements to keep the film moving, ever changing angles, perspectives, and so forth. Unusually this compounds the terrible lighting problems, because on a set you can't always get your lights up over the dolly, and you must shoot tracking through your light sources. By the time we finish filming, I should imagine every bit of the house will have been seen, and not only seen, but tracked past.

Therefore I have to maintain a continuity of lighting throughout the shooting that will enable all those camera movements to occur. It's far beyond anything I have tried before.

How have you gone about it? Have you drawn up a basic lighting plan for the whole house and, with modifications, stuck to it?

Well, once again it is a question of location: the house we are using is lit with an immense number of practicals. We are largely using No 1's — that's the 275-W photo-flood

Don McAlpine is one of Australia's best known, and most widely travelled, cameramen, and, like many of his colleagues, has enjoyed a stint at Film Australia. "Don's Party" is the third feature he has done for director Bruce Beresford; the other two being "The Adventures of Barry McKenzie" and "Barry McKenzie Holds His Own".

The film is being shot entirely on location in a brick veneer house in the outer Sydney suburb of Westleigh, the northern equivalent of Lower Plenty. Shooting has, however, been greatly hindered by incessant rain, and it was in this rain that Gordon Glen and Scott Murray managed to talk with Don about the filming so far.



Don McAlpine

They have a short life of three hours and you can only leave them on for a tick. We have run into and found we can burn them for five minutes, but we never do that because of the overheating problem the lamps just blow. There are a couple of those big Chinese paper lanterns in the living and we have mentioned about as stumps for a lot of the lighting in the living area. Ideally we are just enhancing the practicals.

We are also trying to maintain this realism by making certain all the rooms are lit like they are in a normal house: the kitchen is lit modernish with the big living area in a little bit brighter, and the passage is bloody near a blackout.

What sort of stop are you getting?

Bruce wanted it to be four hours, being a sitcom in drama, a lot of it is played in long, comedy takes. The camera moving instead of cutting. Consequently we need to hold a noticeable depth of field, and that we get by shooting at f/8.

We have been greatly aided by the week's rehearsal, we did with all the actors. The whole film has been planned, with every camera angle worked out. This is saving an immense amount of time in set-up because there is none of the usual decisions about what to do next. Unfortunately we sometimes forget the poor old crew were in on it and they occasionally get a bit lost. But we quickly ask the talent to do a walk through for them.

Was the rehearsal at the house?

Yes. We glided through the whole script as it will be filmed, seeing how the lines would fall with each shot, and so on. The rehearsal wasn't to polish the acting or anything like that.

How have you been affected by the heavy rain?

Well, it has held us up a bit, and we've had to re-concept some of the shooting. We can't do any shots that face onto the park because the

rain is blowing all the glasses in the Chinese houses — even the 100 writers. Had we not preplanned we would have probably doubled the shooting time.

All the same you must be throwing away a lot of your planning by shooting around the parts?

Well, not really. All it means is that we have to shoot out of continuity. It would have been wonderful to start at the beginning of the script and work our way through because that would have helped the actors and crew enormously.

Another point to remember is that *Don's Party* is a sort of period film, and being set in 1969 we had to shoot with a retroactive feel and clear look. So I couldn't use film or low contrast, though I consider those (I should add, vintage) tracks anyway. I guess people will think I am having a shot at Russell Boyd, but Russell used it excellently in *Platoon* — I must make this clear. It is just that a lot of other people are using it without any real realization: they are just degrading technology in a point where they could just as well have that as steady lenses and blows it up.

Anyway, with the inevitable softness of enhanced, practical lighting, I think we made the right decision by shooting on straight, clear lenses.

Green most saturation houses have lots of white walls and soft backgrounds, have you had a glare problem?

No. The big white lights are, of course, just big masses of white, but that's the way they look to the eye.

What I meant was, that sort of effect would soften it up a bit anyway.

Oh yes. In a studio you have got your conventional top lights, and direct lights all up the top there — bloody lovely. And you drop it back the gaffs, and it's great. But, as always, look! This is studio lighting. Almost all Americans, when they get on the set, light as if a wall is above the floor, except they do have the added advantage of having that little special color when they want it. But realism is what it is all about, and that's it.

What sort of stock are you using?

Eastman 5247. But we very strongly considered using Agfa stock. Basically it was a question of cost and though this film is fully professional, it is low budget. We would have had a considerable saving by using Agfa, but unfortunately they wasn't carrying any 3000 footers.

Is this the new Agfa reversal stock?

Oh no, this is the Agfa stock that is compatible with the old Eastman 5251.



The Panavision R-300F rigging which also shot *Platoon* and *High Velocity*. Camera Operator, Gabe Schmitt, at left. Post box design.



Making sure it's 4 (Bob Monaghan with Sparrow)

Would you have had any preexisting problems with that Agfa in Sydney?

There is a rumor that we would have had, but I cleared it first with our lab. Anyway, the cost savings would have compensated for any hassles they didn't have. One thing I must say is that although I have only been with Colorfilm on this job, and I don't

wish this to sound like a bloody commercial, they have been excellent. My experience to Australia goes back a fair way, and to get it ready the Australian lab used to process film — full stop. They weren't concerned about what you were on about, or what part they could take in the finalizing process. Now that's history.

When I went out to England to do the two *Burns* we worked through Rank. We used to have a

contact man and the highway we got from him was incredible. He would comment on everything from the technical, through to the performance. He did it discreetly and we appreciated it because it was offered constructively.

This never happened in Australia: you just send your film in and get it back. But now Color film, and particularly B&B, Gobe, are giving me as good, if not better, service, back-up and support than I got at Rank. I believe Albo are moving in this direction also.

What about your recent role?

Well, Bruce and I had a bit of a hassle over this because I wanted to shoot it intertemporal like the second *Burns*. But Bruce didn't let a couple of reasons: one was because I had got good potential for television release, and although they can fiddle with intertemporal, it is still a bit of a pain job, the other is that a lot of it will be played on singles, and singles always present a problem with Panavision, because it is hard to exclude the other actors — especially in a confined area like this.

My argument was that one of your biggest problems shooting 161 web interviews is that if you have another seven or eight per cent above the frame that you have to always keep focused. It's easier out, lights out — the whole bloody thing out. It would be ridiculous to only have one type of frame — at the moment I have got two.

Will it be printed masked or unmasked?

I don't know if it is a rumor or not, but I think the film has been pushed to television, so obviously we wouldn't mask it. I shoot full aperture anyway because I can see no advantage in introducing on the front sets. If you pick up a hair on a Panavision aperture it may not even make television, but if you start using an Academy aperture and you pick up a hair, it could ruin your entire take.

I have never had any problems with unability because of the wider aperture. As why the bloody hell staff around with the release print. After all they put the Academy in when they release it.

How do you find Bruce, having been a cameraman himself?

The more the director understands what I am doing, the easier my job is. I don't particularly admire a director who doesn't understand what a cameraman is doing. I think it is part of his craft. He doesn't have to be a cameraman but he should know what I am talking about.

This idea of me being some sort of magician is a load of shit. I believe I know my job, and if Bruce understands my problems, which he does — though he often doesn't admit it — then the better it is. ★

FULLY EQUIPPED  
35 MM AND 16MM

# NEGATIVE CUTTING SERVICES

FEATURE FILMS  
TELEVISION SERIES  
SHORT SUBJECTS  
DOCUMENTARIES  
COMMERCIALS

*Modern air-conditioned premises  
complete with IONIC AIR  
CLEANERS and security alarm  
system*

Call Marilyn and Ron Delaney on  
(02) 922 3607

NEGATIVE CUTTING SERVICES PTY. LIMITED  
13-15 MYRTLE STREET,  
CROWS NEST, 2065

Serving producers throughout Australia

\*\*\*\*\*  
THREE ALMOST  
HARDLY NEW  
AND EXCITING  
AT SAMUELSON

SAMUELSON FILM SERVICE  
(AUSTRALIA) PTY. LTD.



PANAVISION CORPORATION  
OF CALIFORNIA LTD.



THE FOLLOWING PANAVISION  
FEATURES\* SERVICED BY OUR  
24 HR - 7 DAY WEEK SYDNEY OFFICE.

\*Shots on Panaflex equipment. "A" denotes Anamorphic and "D" denotes  
Dolby Stereo

- 1973 THE GUNS THAT ATE PARIS  
A. John McLean ACS
- 1974 BARRY MCKENZIE HOLDS HIS OWN  
A. Don McAlpine ACS
- 1974 THE REMOVALISTS  
S. Graham Lind ACS
- 1974 RIDE A WILD PONY  
S. Jack Cardiff
- 1975 PICNIC AT HANGING ROCK  
S. Russell Boyd ACS
- 1975 HIGH VELOCITY (MANILA)  
A. Bob Paynter BSC
- 1975 CADDIE  
S. Peter James ACS
- 1975 MAD DOG  
A. Mike Molloy
- 1976 DON'S PARTY  
S. Don McAlpine ACS
- 1976 HARNESS FEVER  
S. Geoff Burton ACS
- 1976 SECRET OF PARADISE BEACH  
S. Russell Boyd ACS



2 DOCUMENTARIES  
COMMERCIALS TOO NUMEROUS  
TO MENTION.

CONTACT PAUL HARRIS

25 SIRIUS RD, LANE COVE, SYDNEY,  
N.S.W. 2086 AUSTRALIA.  
PHONE 4285300. TELEX 25188

\*\*\*\*\*  
SAMUELSON  
film service  
Australia pty. ltd





HANNA-BARBERA 34-36 AITCHISON STREET ST. LEONARDS N.S.W.  
FOR ANIMATION, CHARACTER DESIGN CONTACT ROBERT SMIT 439 3877

# JOHN SCOTT

## Film Editor

Features include:

The Adventures of Barry McKenzie  
Boesman and Lena  
The Great MacArthur  
Mad Dog

35mm Steenbeck and Moviola.  
All formats including anamorphic.  
Specialising in location facilities.

Telephone: (02) 439 2090

NOW **SUPER 8** EKTACHROME  
TYPE 7242 IS BEING PROCESSED  
BY

**CINEVEX FILM  
LABORATORIES PTY LTD**

OF 15-17 GORDON STREET,  
ELSTERNWICK. 3185.

CINEVEX IS A PROFESSIONAL  
PROCESSING LABORATORY AND IN  
THE PAST HAS ONLY DEALT WITH  
PROFESSIONAL FILM PRODUCERS  
BUT NOW 7242 PROFESSIONAL  
EKTACHROME IS AVAILABLE IN  
SUPER 8 TO EVERYBODY.

WE FEEL OBLIGED TO PROCESS  
THIS POPULAR FORMAT FOR THE  
AMATEUR AS WELL AS THE  
PROFESSIONAL.

FOR FURTHER INFORMATION OR  
ADVICE PHONE 531151 OR 531152  
8.30 AM - 5.30 PM,  
MONDAY TO FRIDAY.



## 35mm PREPRODUCTION

### THE RIO FELLOW (Shooting 10/8)

**Screenplay:** Christopher  
**Produced by:** Peter Faiman  
**Director:** The film is about to be filmed in 1982. The film is about to be filmed in 1982 and most of the film is about to be filmed in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

### BREAK OF DAY

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

### PEARL LIP LIVES (Working 10/8)

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

### THE PICTURE SHOW MAN

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

### STOAN BOY

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

**Budget:** \$150,000  
**Length:** 90 mins  
**Color Process:** Color  
**Progress:** Shooting 10/8-8/8

## 35mm IN PRODUCTION

### JOHN'S PARTY See Production Report page 235-247

### THE FOURTH WIFE

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

### HARRISON FORD

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

## PRODUCTION SURVEY 35 MM

# 35mm PRODUCTION SURVEY

**Photography:** Bill Greenfield  
**Color Process:** Color  
**Length:** 90 mins  
**Color Process:** Color  
**Progress:** Shooting 10/8-8/8

**Set Designer:** Ken Kesey  
**Color Process:** Color  
**Length:** 90 mins  
**Color Process:** Color  
**Progress:** Shooting 10/8-8/8

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

## THE SECRET OF PARADISE BEACH

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

## 35mm AWAITING RELEASE

### THE DEVIL'S PLAYGROUND

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.

## THE SECRET OF PARADISE BEACH

**Director:** Ken Kesey  
**Screenplay:** Ken Kesey  
**Produced by:** Peter Faiman  
**Associate Producer:** Cliff Green  
**Executive Producer:** Peter Faiman  
**Production Company:** Peter Faiman Productions  
**Synopsis:** A British filmmaker, A. J. Kesey, is a filmmaker who is in 1982.  
**Budget:** \$150,000 (1981)  
**Length:** Feature  
**Progress:** Preproduction  
**Notes:** No further details available.





# JOHN BARRY

GROUP OF COMPANIES

MOTION PICTURE EQUIPMENT SALES — RENTAL — SERVICE  
105 Reserve Road, Artarmon, Tel. 439 8955  
Sydney, N.S.W. 2054 Telex 24482

All correspondence: Box 199  
Artarmon 2054

Cable: BIRNGHAW-SYDNEY

**C.P. 16 Sound Cameras**  
**TIFFEN Filters**  
**ACMADE Pic-Sync**  
**STRONGHOLD Carrying Cases**  
**PERMACEL Tapes**  
**MILLER Tripods**  
**SYLVANIA Lamps**  
**IANIRO Lighting**  
**EASTON Rewinders**  
**GOLDBERG Split Reels**  
**LEE Lighting Filters**  
**CINNEMONTA Editors**  
**FREZZOLINI Power Packs**  
**3M Magnetic Tapes & Films**  
**ZOOMAR KILFITT Lenses**  
**TUSCAN Reels**  
**AKG Microphones**  
**KENYON Dulling Spray**  
**MOY Numbering Machines**  
**BAUER 16mm Projectors**  
**A.C.S. Manuals & Subscriptions**  
**ANGENIEUX Lenses**  
**LEMO Electrical Connectors**



Incorporating:  
Birks & Sawyer (Asst.) Pty. Ltd. —  
John Barry Cine Sales Co.  
John Barry Cine Rental Co. — John  
Barry Cine Service Co.  
Stronghold Equipment Containers  
Chaffert Investments Pty. Ltd.  
Robert Finlay Pty. Ltd.

Representing:  
Birks & Sawyer, Hollywood — Hong  
Kong — Israel

## URSULA JUNG

**Negative Cutting Service**  
16mm and 35mm

**Prompt, reliable service**  
including pick-up and delivery.

29 Roschad Parade,  
Russett East, Vic. 3084 Phone 4596192

### Ian Stocks

Camera/Production/Scripts



RUIGIN — CULTURE SHOCK  
Rouben Mamoulian Award  
Sydney Film Festival 1975

P.O. Box 456,  
DARLINGHURST, NSW, 2010  
Phone (02) 827 2552

# BLOW ~ UP

**TO 35mm. 10c PER FOOT PLUS  
STOCK  
MIN. 1000 FT.**

(Works out to approx. 35c per ft)

Smaller Jobs by Quote Only.

Can Make 35mm Release Prints from  
7247 Neg.

Call Sydney 02-6363636:

12.30 to 6 p.m.

or Write Box 117,  
P.O. Wentworthville 2145.

Comparison Sample tests available.  
Complete Pictures or Stock Shots.



1



2



3



4



5



6



7

# BACK ISSUES

- ☐ Copy(ies) of Number 1 @ \$2.35\* .....
- ☐ Copy(ies) of Number 2 @ \$2.35\* .....
- ☐ Copy(ies) of Number 3 @ \$2.10\* .....
- ☐ Copy(ies) of Number 4 @ \$2.10\* .....
- ☐ Copy(ies) of Number 5 @ \$2.10\* .....
- ☐ Copy(ies) of Number 6 @ \$2.35\* .....
- ☐ Copy(ies) of Number 7 @ \$2.35\* .....

\*Includes postage

**TOTAL AMOUNT ENCLOSED: \$ .....**

Name

Address

Postcode

CINEMA PAPERS, 143 Therry Street, Melbourne, Victoria, 3000



**ORDER VOLUME 2 NOW!**

# **BOUND VOLUMES**

**VOLUME 1 NUMBERS 1-4**

**VOLUME 2 NUMBERS 5-8**

**HANDSOMELY BOUND IN BLACK WITH GOLD  
EMBOSSSED LETTERING.**

Each volume contains 400 lavishly illustrated pages of

- Exclusive interviews with producers, directors, actors and technicians
- Valuable historical material on Australian film production
- Film and book reviews
- Surveys and reports from the sets of local and international productions

**STRICTLY LIMITED EDITION.  
ORDER NOW!**

**VOLUME 1 \$18.00 VOLUME 2 \$20.00 POST FREE**

Please send me \_\_\_\_\_ bound volume(s) of Cinema Papers, Volume 1, 1934.

Please send me \_\_\_\_\_ bound volume(s) of Cinema Papers, Volume 2, 1935.

Enclosed cheque/postal order for \$ \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_ POSTCODE \_\_\_\_\_

Cinema Papers, 140 Tiers Street, Melbourne 3000



# POST PRODUCTION SERVICES

PTC Ltd.

TOP FLOOR - 2 EDEN STREET, CROWS NEST, N.S.W. 2063

COMPLETE POST PRODUCTION ON  
COMMERCIAL & DOCUMENTARY WORK

EQUIPPED 16mm/35mm  
CUTTING ROOMS FOR HIRE

(02)920244 CONTACT MARK WATERS

OR KARL SÖDERSTEN (02)928077

## SUPREME FILMS

FACILITIES FOR INDEPENDENT PRODUCERS

### • SOUND RECORDINGS and TRANSFERS

#### HIGH QUALITY AT MODERATE PRICES

Reel-and-Roll or loop recording in 35mm, 16mm or  
10mm — Voice overs — music — jingles — Ex recording  
days live or from disc/tape — post sync — PreMix  
— Final Mix and M&B recorded at one time — Radio  
Commercials

#### FAST AND EFFICIENT SERVICE

### • SOUND STAGES

- 70' x 38' with large Cycloramas
- 60' x 32'
- 30' x 15'

### • MUSIC and EFFECTS LIBRARY

### • EDITING ROOMS — 35mm and 16mm

with 35mm and 16mm PIC SYNCS,  
16mm Steadicam, MOVIES etc.

TPF VIDEO TAPE ORGANISATION LOCATED ON PREMISES —  
Phone 317780 FOR PARTICULARS

11-15 YOUNG ST., PADDINGTON, NSW 2021  
PHONE 31 0531

VIDEOTAPE  
FILM  
VIDEOTAPE  
FILM  
VIDEOTAPE  
FILM  
VIDEOTAPE  
FILM  
VIDEOTAPE

INTERFACE AT



colorfilm

2 CLARENDON ST.,  
ARTAMON 2084  
PHONE: (02) 4395922

Enquiries:

COLE BOOTH — Video Engineer

MARY KELLY — Client Contact  
& Production

**BUTTERFLY THEATRE**  
— IN ASSOCIATION —  
 The Cinema House, 100 Upper St. Martin's Lane, W.C.2

**THIS THURSDAY and  
 FRIDAY,  
 MAY 29 & 30**

Paramount's own Comedy Produc-  
 tion in 3 Reels

**WILL-E-TWIST**

Produced and Photographed by Bruce  
 Campbell, Paramount

Featuring:  
**EDDIE DALE  
 END LOFBERG**

See **PARAMOUNT** in Picture  
 It's a Noddy

# WILL-E-TWIST

## REDISCOVERED

By Ian Grigg

Introduction by Graham Stanley

If the early Australian feature, *Will-E-Twist*, had reached the hands of a distributor, and stayed there, the chances of its survival today would be slim indeed. But *Will-E-Twist* has remained in private hands since its release in 1919, and its rediscovery by Ian Grigg is as fascinating as the circumstances of its production.

Two aspects give *Will-E-Twist* a degree of relevance for film historians today. First, it was produced with great verve and optimism by two of the pioneers of the cinema, who, knowing from the ground up everything the construction of the camera. Secondly, the film's rediscovery in the 1970s was at a time when the survival of any Australian silent film could only be regarded as a lucky accident.

The trail to rediscovery was typical of many film survival stories, but the initial unravelling of its background was harder than most. Here Australian film, and in the context even its date was hard to determine. The search for the actual film began when I learned of its existence through some relatives of its director, Bill Barrer, as a consequence of "Salute to the Australian Film" at the Sydney Film Festival. Then they told me that Bill Barrer's grandson, Ken, still had the film as well as the camera.

Ken Grigg then visited Ken Barrer who presented him with a fragile camera case which advertised the film as "Paramount's Own Comedy Production in 3 reels". This was for Paramount in 1919. But who, or what, constructed *Will-E-Twist* was a question not easily answered, and the elusive Barrer's identity was even more obscure. Barrer's identity was a few months, and Ian was besieged with phone calls from people who remembered the film's activity. Bill Barrer and the extent of his film activity.

He was also visited by relatives of the leading actor and the brother of Ray Barrer (who managed Barrer's Cinema). These interviews probably did most to piece together the story of Bill Barrer.

Paramount quotations of Ken Barrer finally brought the film to light, and after 60 years of neglect, two reels of the original camera negative were copied and projected. However, the fragments of negative (about 200 ft of 16mm) the story-line, and in fact contained only one table sequence where the phlegmy wallpaper of the bedroom set itself seemed at least 20 ft into the air.





William Thomas Porter

William Thomas Barter was born in Patuxent in 1887, and died in 1965. His chosen trade was carpentry, but his exceptional talents and inventive mind was apparently not related by it, and he turned his hand to amateur photography. With his large Thompson-Pickard plate camera, Barter was a familiar sight around Patuxent and Choptank.

In January 1911, Pachtanoff's first theatre, the Butterfly, was opened by H. A. Munnings. It was an open-air, 8x4-fretted structure with a brick floor and curved walls. Barker became operator there with his friend, Wal Nidder, as assistant.

During those early days of suburban anarchy, Patterson had no car. For two five-cent, one-way trips every night a week, with Saunders as his driver, the DeLoach family was graced with an occasional accompaniment on Saturday night, and a game one during the week. Two Polk "Tubeflow" projects were installed with a Gammon on stand-by. Power was supplied by gas engines and dynamo, a fairly common setup in the suburbs of the time, and in June 1941 a roof was added. There was no shade of film, so early took what was best one.

Sadly, not one of Ferramonti's original cinemas has survived the years. The last to go was the Star, later Ferramonti's Cinema No. 3, and known prior to its demolition as the Revolt. The early type of suburban cinema is now very difficult to find, although the Liverpool Station D'Oyley, also built by Masonbridge, in 1901, is still standing and operating on the same site, and is possibly the oldest operative cinema in N.W.

Around 1977, Bill Barter built a 35mm movie camera and at once proceeded to film local scenes, including the Pomeranian scene train. He also made several small comedy shorts (one of which ran on today), which were then exhibited at the Butterfly in appropriate times slots. However, Barter's interest didn't stop there. He felt comedies from overseas could be acquired, if not licensed, by local production, and so with Roy Baker as manager, Barter's Pomeranian Comedies was set up.

Tad Nidder (the famous scratcher and singer "Babe" Bale), and old schoolfriend of *Warner* starred work as script, and "Island scout" were not out for stars. They found two pretty girls from Pymble, Eadie and Adeline Lofberg, to play the heroine and her sister, Tad's stage partner Cliff Lucky, to play the villain Lance Alibi Winters, to play Farmer Giles (the girl's father), and various family and friends to act as supports and extras (which included the entire local Big Sound crowd).

Urging home-made exterior sets, the Gays was not entirely in local backyards, as well as in a field and Paramount's pet. Rarney's wife (right) was at the games, while Bill roared round shouting directions to the cast. Shouting, as necessary, for Rarney's cinema still revolves, and is extremely noisy.

As money allowed, film was bought from Kodak in lots of 400 ft, and filming took place over a 12-month period. In the meantime, Barter and Nader used home-made wooden developing tanks to process the film, and a home-made printer to strike the positive. The quality of the remaining negative frames, at least, is different looking — something later Australian labs felt more badly on, much to the detriment of film restoration in later years. The two rolls of negative found in the original Kodak tin were complete with emulsion number and date.

On February 28, 1919, she completed film was submitted before the State Censorship Board, and was passed, subject to the deletion of 20 ft from reel three, which was considered "unduly vulgar." The Under-Secretary's report on March 3, 1919, stated that it was "an extremely nice production, both as to photography and plot."

Nevertheless, the Beauty Theatre gave the film its one and only public session on May 29 and 30, 1919. The audience loved it. The game ended away in the pit, the children squealed with delight, and Barker constantly craved from the box to gauge the public reaction, only to be rebuffed with a superior air.

That was it, he thought: Barker's Foramsopa comedies would inevitably go on to bigger and grtier things. But not so. The potential backers up their wallets, folded, and the company disappeared as fast as it had appeared.

During this period Australian production was not improving (*The Sentimental Educ* was released the next year), and better quality American films continued to strengthen their grip on local markets. What chance was there for a small-time suburban company? Not much, it is feared.

Bill Senter went on to make screen ads, including one for Peter's Ice Cream, and another for a brewery. Later, on the roof of the Cumberland Cafe in Church St., Pittsburgh, a eternal daylight screen for his ads, but eventually replaced them with glass slides held by an automatic still projector he had designed himself. He predated Leica in his building of 35mm still cameras, but as type of work on posters, trains, film advance mechanisms, and countless other technical aspects of photography, he had surprisingly little contact with the Patent Office.

Butler offered to sell his film equipment to Niddrie, but without success. He subsequently returned to captivity, and when released arrived in 1979 as spokesman on the enlargement of the Liverpool Butterfly De Luxe. In later years he was head surgeon with the Goodbye Tree Company in Sedgely, where in August 1991

Though it survives today of *Will & Tessie* in crisis, to say the least, the film, along with the existence of Britter's company, has a definite place in the history of Australasian cinema. The country and suburban producer is often overlooked and seldom remembered. Many of his films have been lost, and his few surviving ones rarely (hardly a weekly review), and the travelling cameraman often recorded some of the local interest to be later sold, or presented, to the Town Council. Vague details have also come to light on Philip Griffin's production company, especially regarding his musical production in the form of a "Radio Evening" film at Castle Hill last year. The film, which was a success, and which, indeed, determined on which the city

So when we think of the Australian film, we should spare consideration for those pallid and uninspiring 'local' producers such as Barker, whose output, save for a few hundred feet of tragic rubbish, has disappeared to dust, and whose efforts in the feature film industry, though meagre, at least gave enjoyment to the residents of a NSW town for 50 comic seasons.

<sup>55</sup> SOPSPP (1), as collected in the Sene Citizenship Project on Feb. 21, 1979.

[illegible]

**APPENDIX** Original length 5000 ft. Surviving 500 ft., negative. Release point, apart from a few small frames and very short snippets, the positive is non-existent. Advancing Original pointer on tape. Camera focus not visible.

Story	Written by Ted Wallace (Edible Detail)
Yates scenes by Ted Wallace	photographed by Bill Burrage
Production and direction	Bill Burrage
Camera	Agnes Rouse
Costume design	Barry's Personality Committee
Costume	Ray Bokart
Lighting	Ed Weeks
Set design	Ulad Lobkov
Set design	Adrian Loebig
Makeup	Max Heller
Writing	Edna Stern
Music	Chit Lasky
Stunts	Felzer Wilkes
Grandfather	Ray Rouse

Exhibition, Pennsylvania Academy of Art, May 21 to 26  
 1200 Arch Street, Philadelphia, PA 19107

**ACKNOWLEDGEMENTS** Rob Butler, Lesley Little, Ray Rhodes, Ted Nalling, Gary Neil Haffing, George Baker, Penelope Duffell, Neilson Murray, Bill Crow, Graham Stiles, Ross Cooper, Gwyn Griffiths and Tony Butler.

<sup>1</sup> A. Corbin, member of the Association for a National Film and Television Archive.

<sup>2</sup> The title actually means "Will Write Two?"

<sup>3</sup> Unfinished footage entitled "Why? What? Is There?" is presently in the National Library in a can at Ford.

1 A. CONTINUOUS MEMBER of the Association for a National  
2 Film and Television Archive  
3 The title actually reads "Will Willie Tweak?"  
4 Unfinished footage retained "W for W" in "Some"  
5 recently presented to the National Library in a case of  
6 need.

The lean, mean 30's,  
when America laughed...to keep from crying!

**BROTHER,  
CAN YOU SPARE  
A DIME?**

The mad world of Hollywood in its heyday...  
G-Men and Dillinger...  
the silver screen and headlines...  
movie stars and millionaires...  
the laughing, crying,  
never-to-be forgotten 30's!



"Brilliant...  
captures with  
astounding fidelity,  
the vitality and  
vulgarity of  
the 30's."

—MARTIN SCORSESE

**"SPELLBINDING!"**

—CHARLES CHAMPLIN, A & T

It was the decade when America escaped the blues...with

**THE GREATEST STAR STUDED CAST EVER!**

THE GREAT APE ON THE SKYSCRAPER • THE HEAVY HEARTED WITH THE BIG EARS  
THE FRODO TROOP DUN FROM THE DEAD END STREET • THE RADIO ACTOR WHO BROUGHT US MARTIAN  
THE GERMAN SIREN WITH THE FABULOUS LEGS • THE BOLD-BOSSED COMIC WHO UNITED NATIONS  
...AND MORE!

Produced by Sandy Lieberson and David Puttnam. Written and Directed by Philippe Mora



A DIMENSION PICTURES Release

© 1975 by Dimension Pictures, Inc.



**A B.E.F. RELEASE FOR 1976.**















# THE TRESPASSERS



**The Trespassers** is a film about relationships and personal politics. Richard (John Durrant), a journalist, and Penny (Briony Gheeta) live together, but when they become involved with Dax (Judy Morris) their precarious relationship is threatened. The film follows a period of fluctuating warmth and distance, closeness and conflict, between the three — a period which demands of each a deep personal re-assessment. **The Trespassers** is photographed by award-winning Vincent Morton, the executive-producer is Richard Grannan and the writer-director John Doolan.

Middle and Top: Judy Morris and John Durrant  
Left: Judy Morris and Briony Gheeta







## SUBSCRIBE

Four issues of the magazine plus screenings, workshops, conferences, 1976 membership (tax deductible) \$6, \$10 schools, \$5 students.

Name .....

Address ..... Postcode .....

Association of Teachers of Film and Video,  
c/o R. Kemp, 112 Rossmore Road,  
East Rose 3122

## Film Review Information Service

The George Lugg Library welcomes enquiries on local and overseas films. On request, photostat copies of synopses, articles, reviews will be forwarded. Please detail specific information required and send S.A.E. plus 50 cents search fee for each three titles to:

**The George Lugg Library**  
P.O. Box 357  
Carlton South  
Vic. 3053

The Library is operated with the assistance of the Australia Council Film, Radio and Television Board

## ADINA FILM SERVICES

offers the filmmaker full facilities for all negative matching services

credits

international touring film 'crystal voyager'  
award winning film 'mushrooms'  
american sponsored tv series and specials  
documentaries and commercials

telephone area codes 0273444  
for a quote on your next production

close liaison with all  
major laboratories

## ADINA FILM SERVICES

619 during of course now 3039 tel 0273444



Active Casting Agency

Casting Consultants

For All your Casting Requirements  
Contact Val Arden 28 8555  
all hours.

63 Northcote Road,  
Armada 3443  
Telephone 20 4562  
AM 20 8555

## THE MOVIE BOOK SHOP

First Floor, Crystal Palace Arcade,  
590 George Street, Sydney, 2000.  
Phone 612569.

The specialist movie book shop for all the latest film  
books, magazines, posters, photos, etc.

Hundreds of books in stock, including:

BERGMAN ON BERGMAN — Cloth \$5.95  
ROSGELINE — Danner \$1.95  
EISENSTEIN — Davis \$2.95  
NEW CINEMA IN EUROPE — Marvel \$1.95  
GARRO & NIGHT WATCHMEN — Coase \$1.75  
CINEMA IN REVOLUTION — \$2.95  
ITALIAN CINEMA — Leighton \$2.95  
VIGO — Gores \$1.95  
STROUD — Root \$1.40  
4 SCREENPLAYS — Dwyer \$5.45  
EXPERIMENTAL CINEMA — Curtis — Cloth  
\$3.95, Paper \$1.25  
HOLLYWOOD VOICES — Berle \$1.70  
TRUFFAUT — Gray \$1.20  
VIGO — Green \$1.10  
KAZAN OR KAZAN — \$1.25  
BURNAU — Borer \$2.95  
MAGIC & MYTH OF THE MOVIES — Tyler \$2.95  
HOW IT HAPPENED HERE — Brownlow \$1.12  
SCREENPLAY AS LITERATURE — Winslow \$11.00  
CINEMA OF DAVID LEAN — Friday \$14.95  
FILM STUDY: A RESOURCE GUIDE  
— Manohal \$23.95  
FILM DESIGN — Menzer \$4.95

PLEASE ADD 60c PER BOOK FOR POSTAGE





SYDNEY

# THE HOUSE OF STARS



## If you're planning a function . . .

Consult the experts at the Sabel Town House Function Centre.

Our experienced and helpful staff will be happy to assist with the detailed planning and organization of your next function. Contact Valeria Oliver, Banqueting Manager, or Nicholas Truswell, Function Centre Manager. Telephone: 3583264 or write for full color brochure, menu suggestions and quotation to:

**The Sabel Town House,**  
23 Elizabeth Bay Road,  
Elizabeth Bay, 2011.

 **THE FUNCTION CENTRE**  
*at the Sabel Town House*

## The House of Stars . . .

This glamorous name was given to the Sabel Town House at a time when a lot of actors and actresses were accommodated at our hotel while appearing as guest-stars in a locally-produced television series.

Since then many more celebrities have been hotel guests or guests-of-honor at receptions held in the Function Centre, and the Sabel Town House has become firmly established as 'The House of Stars'.

Recently, we were honored to play host to the distinguished delegation of film directors who attended the 1975 Sydney Film Festival.

In recognition of the film directors' influence on the successful aspect of any 'star', perhaps we should change our sub-title to 'The House of Stars and Star-makers'.

## Home was never like this . . .

Few establishments could match the elegance, the comfort, the impeccable service offered by the Sabel Town House in Sydney.

Every one of the 160 spacious rooms and deluxe suites presents a magnificent view and contains the 'thoughtful' extras now so often missing from other hotels.

The rooftop swimming pool is heated in winter and the surrounding sundeck commands a breathtaking panorama of the city skyline and harbour foreshore.

## A fabulous Function Centre . . .

For all social and business gatherings the Sabel Town House is the perfect venue, combining luxury surroundings, excellent catering and the most up-to-date technical facilities.

## Sydney's leading venue for . . .

Conventions	Seminars	Exhibitions
Fashion Parties	Board Meetings	Product
Introductions	Lectures	Luncheons
Dinners	Cocktail Parties	Wedding Recep-
tions		tions

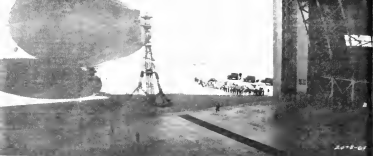
These are accommodated in a flexible complex of beautifully decorated function rooms connected by unique 'disappearing' walls.

Telephone:  
Sydney 358 3264  
Cairns 95 3375  
Melbourne 62 6176  
Brisbane 52 2296  
Adelaide 42 4566  
Perth 21 8862 or Telex  
Sydney 29057









# THE HINDENBURG

The *Hindenburg* is Robert Wise's re-creation of the last air voyage of the famous luxury German dirigible. The film stars Anne Bancroft as the Countess (right) and George C. Scott as Colonel Riter (below). It was shot in Perspvision and Technicolor by Robert Surtees, ASC.



PICTURE PREVIEW



# Soundtracks

## BERNARD HERRMANN

Ira Hatchcock

The sudden death of Bernard Herrmann on December 29, 1975, at the age of 64, came at a time when he seemed to be enjoying a more active and fascinating period of his already illustrious career. A series of recordings of his work, plus others displaying his skill as a conductor, have recently appeared on the London label. And, of late, he had been more active than ever in scoring films and had only just completed his recording for Martin Scorsese's *Taxi Driver*, on December 23.

His work as a composer of film music has been admired for many years, but more by other musicians, perhaps, than by the public. When the scores of Victor Young, Alfred Newman, Max Elster and others gradually filtered through to the public consciousness (generally when one of their film themes was played out of context, indicated by the jingles), it seemed that in the region of the jingles, Herrmann remained a sort of second citizen, tolerated, but scarcely noticed the great Hollywood film composer.

There only a respectably small percentage of an audience ever aware of a film score, it would be true to say that for the greater part of his career — a career which began in 1933 with *William Tell* — he had remained almost in the public with very little of his film music available to any.

Today, all this has changed, and there is probably no composer of great great film music more fully represented on disc than Herrmann.

Unlike many of the great names of film music, Herrmann was American-born: in New York City, June 28, 1911. Unlike his Russian-born father, his mother was musical. His only brother, Louis, is an accomplished pianist.

Herrmann's interest in music began even before high school. He took interest in composition at New York University, and in his early years, and he continued in a following student at the Juilliard School of Music. By the time he was 18 he was earning a living as a professional composition-conductor. He did not appear to have been particularly in any particular instrument, although his knowledge of their capabilities was prodigious.

He composed music for a ballet in a Broadway musical called *Amazons*, and also formed while still at Juilliard a chamber group called the New Chamber Orchestra, which performed at major U.S. cities on his first tour.

After he joined the Columbia Broadcasting System to write and conduct background music for their advertising radio programs, and a year later he became a staff conductor for C.B.S.

He composed a number of works over the next few years (including ballets, a symphony, a cantata, a concerto, a symphony for strings), but his dream to write films began in 1934 when he was suspended temporarily from his radio position for the *Admiral Philadelphia Theatre*, a program designed by Orson Welles. Thus began the offshore non-theatrical life and identity, but very productive — of new songs, but experimental music.

From the beginning of his screen career, Herrmann began to have been associated



Bernard Herrmann observed by Alfred Hitchcock on the set of *The Man Who Knew Too Much*

with superior films certainly more than any other composer of his time working in Hollywood. There are at least two music for B.B. after *Chinatown* and this, his second piece of American history, after *Chinatown*. *Chinatown* was the 12th. *The Man Who Knew Too Much* was the 13th. Herrmann's original musical director and conductor said his death. His work music for some Hollywood films, but it is his work on *Chinatown* (1959) and *Psycho* (1960) — which shows the audience that it is not trivial.

If his work with Hitchcock had tended to obscure his other writings over the period, the second composer (and his music) have a large record, verified this in the last two or three years.

Continuing in 1959, Herrmann's musical director was Henry Mancini of a particular imagination here. His film work in *Psycho* (1960), *The Three Musketeers* (1961), and particularly in *The Godfather* (1972), and *The Godfather Part II* (1974), and *The Godfather Part III* (1976), and *The Godfather Part IV* (1978), and *The Godfather Part V* (1980), and *The Godfather Part VI* (1982), and *The Godfather Part VII* (1984), and *The Godfather Part VIII* (1986), and *The Godfather Part IX* (1988), and *The Godfather Part X* (1990), and *The Godfather Part XI* (1992), and *The Godfather Part XII* (1994), and *The Godfather Part XIII* (1996), and *The Godfather Part XIV* (1998), and *The Godfather Part XV* (2000), and *The Godfather Part XVI* (2002), and *The Godfather Part XVII* (2004), and *The Godfather Part XVIII* (2006), and *The Godfather Part XIX* (2008), and *The Godfather Part XX* (2010), and *The Godfather Part XXI* (2012), and *The Godfather Part XXII* (2014), and *The Godfather Part XXIII* (2016), and *The Godfather Part XXIV* (2018), and *The Godfather Part XXV* (2020), and *The Godfather Part XXVI* (2022), and *The Godfather Part XXVII* (2024), and *The Godfather Part XXVIII* (2026), and *The Godfather Part XXIX* (2028), and *The Godfather Part XXX* (2030), and *The Godfather Part XXXI* (2032), and *The Godfather Part XXXII* (2034), and *The Godfather Part XXXIII* (2036), and *The Godfather Part XXXIV* (2038), and *The Godfather Part XXXV* (2040), and *The Godfather Part XXXVI* (2042), and *The Godfather Part XXXVII* (2044), and *The Godfather Part XXXVIII* (2046), and *The Godfather Part XXXIX* (2048), and *The Godfather Part XL* (2050), and *The Godfather Part XLI* (2052), and *The Godfather Part XLII* (2054), and *The Godfather Part XLIII* (2056), and *The Godfather Part XLIV* (2058), and *The Godfather Part XLV* (2060), and *The Godfather Part XLVI* (2062), and *The Godfather Part XLVII* (2064), and *The Godfather Part XLVIII* (2066), and *The Godfather Part XLIX* (2068), and *The Godfather Part L* (2070), and *The Godfather Part LI* (2072), and *The Godfather Part LII* (2074), and *The Godfather Part LIII* (2076), and *The Godfather Part LIV* (2078), and *The Godfather Part LV* (2080), and *The Godfather Part LVI* (2082), and *The Godfather Part LVII* (2084), and *The Godfather Part LVIII* (2086), and *The Godfather Part LIX* (2088), and *The Godfather Part LX* (2090), and *The Godfather Part LXI* (2092), and *The Godfather Part LXII* (2094), and *The Godfather Part LXIII* (2096), and *The Godfather Part LXIV* (2098), and *The Godfather Part LXV* (2100), and *The Godfather Part LXVI* (2102), and *The Godfather Part LXVII* (2104), and *The Godfather Part LXVIII* (2106), and *The Godfather Part LXIX* (2108), and *The Godfather Part LXX* (2110), and *The Godfather Part LXXI* (2112), and *The Godfather Part LXXII* (2114), and *The Godfather Part LXXIII* (2116), and *The Godfather Part LXXIV* (2118), and *The Godfather Part LXXV* (2120), and *The Godfather Part LXXVI* (2122), and *The Godfather Part LXXVII* (2124), and *The Godfather Part LXXVIII* (2126), and *The Godfather Part LXXIX* (2128), and *The Godfather Part LXXX* (2130), and *The Godfather Part LXXXI* (2132), and *The Godfather Part LXXXII* (2134), and *The Godfather Part LXXXIII* (2136), and *The Godfather Part LXXXIV* (2138), and *The Godfather Part LXXXV* (2140), and *The Godfather Part LXXXVI* (2142), and *The Godfather Part LXXXVII* (2144), and *The Godfather Part LXXXVIII* (2146), and *The Godfather Part LXXXIX* (2148), and *The Godfather Part LXXXX* (2150), and *The Godfather Part LXXXXI* (2152), and *The Godfather Part LXXXXII* (2154), and *The Godfather Part LXXXXIII* (2156), and *The Godfather Part LXXXXIV* (2158), and *The Godfather Part LXXXXV* (2160), and *The Godfather Part LXXXXVI* (2162), and *The Godfather Part LXXXXVII* (2164), and *The Godfather Part LXXXXVIII* (2166), and *The Godfather Part LXXXXIX* (2168), and *The Godfather Part LXXXXX* (2170), and *The Godfather Part LXXXXXI* (2172), and *The Godfather Part LXXXXXII* (2174), and *The Godfather Part LXXXXXIII* (2176), and *The Godfather Part LXXXXXIV* (2178), and *The Godfather Part LXXXXXV* (2180), and *The Godfather Part LXXXXXVI* (2182), and *The Godfather Part LXXXXXVII* (2184), and *The Godfather Part LXXXXXVIII* (2186), and *The Godfather Part LXXXXXIX* (2188), and *The Godfather Part LXXXXXX* (2190), and *The Godfather Part LXXXXXXI* (2192), and *The Godfather Part LXXXXXXII* (2194), and *The Godfather Part LXXXXXXIII* (2196), and *The Godfather Part LXXXXXXIV* (2198), and *The Godfather Part LXXXXXXV* (2200), and *The Godfather Part LXXXXXXVI* (2202), and *The Godfather Part LXXXXXXVII* (2204), and *The Godfather Part LXXXXXXVIII* (2206), and *The Godfather Part LXXXXXXIX* (2208), and *The Godfather Part LXXXXXXX* (2210), and *The Godfather Part LXXXXXXXI* (2212), and *The Godfather Part LXXXXXXXII* (2214), and *The Godfather Part LXXXXXXXIII* (2216), and *The Godfather Part LXXXXXXXIV* (2218), and *The Godfather Part LXXXXXXXV* (2220), and *The Godfather Part LXXXXXXXVI* (2222), and *The Godfather Part LXXXXXXXVII* (2224), and *The Godfather Part LXXXXXXXVIII* (2226), and *The Godfather Part LXXXXXXXIX* (2228), and *The Godfather Part LXXXXXXXX* (2230), and *The Godfather Part LXXXXXXXXI* (2232), and *The Godfather Part LXXXXXXXII* (2234), and *The Godfather Part LXXXXXXXIII* (2236), and *The Godfather Part LXXXXXXXIV* (2238), and *The Godfather Part LXXXXXXXV* (2240), and *The Godfather Part LXXXXXXXVI* (2242), and *The Godfather Part LXXXXXXXVII* (2244), and *The Godfather Part LXXXXXXXVIII* (2246), and *The Godfather Part LXXXXXXXIX* (2248), and *The Godfather Part LXXXXXXXX* (2250), and *The Godfather Part LXXXXXXXXI* (2252), and *The Godfather Part LXXXXXXXII* (2254), and *The Godfather Part LXXXXXXXIII* (2256), and *The Godfather Part LXXXXXXXIV* (2258), and *The Godfather Part LXXXXXXXV* (2260), and *The Godfather Part LXXXXXXXVI* (2262), and *The Godfather Part LXXXXXXXVII* (2264), and *The Godfather Part LXXXXXXXVIII* (2266), and *The Godfather Part LXXXXXXXIX* (2268), and *The Godfather Part LXXXXXXXX* (2270), and *The Godfather Part LXXXXXXXXI* (2272), and *The Godfather Part LXXXXXXXII* (2274), and *The Godfather Part LXXXXXXXIII* (2276), and *The Godfather Part LXXXXXXXIV* (2278), and *The Godfather Part LXXXXXXXV* (2280), and *The Godfather Part LXXXXXXXVI* (2282), and *The Godfather Part LXXXXXXXVII* (2284), and *The Godfather Part LXXXXXXXVIII* (2286), and *The Godfather Part LXXXXXXXIX* (2288), and *The Godfather Part LXXXXXXXX* (2290), and *The Godfather Part LXXXXXXXXI* (2292), and *The Godfather Part LXXXXXXXII* (2294), and *The Godfather Part LXXXXXXXIII* (2296), and *The Godfather Part LXXXXXXXIV* (2298), and *The Godfather Part LXXXXXXXV* (2300), and *The Godfather Part LXXXXXXXVI* (2302), and *The Godfather Part LXXXXXXXVII* (2304), and *The Godfather Part LXXXXXXXVIII* (2306), and *The Godfather Part LXXXXXXXIX* (2308), and *The Godfather Part LXXXXXXXX* (2310), and *The Godfather Part LXXXXXXXXI* (2312), and *The Godfather Part LXXXXXXXII* (2314), and *The Godfather Part LXXXXXXXIII* (2316), and *The Godfather Part LXXXXXXXIV* (2318), and *The Godfather Part LXXXXXXXV* (2320), and *The Godfather Part LXXXXXXXVI* (2322), and *The Godfather Part LXXXXXXXVII* (2324), and *The Godfather Part LXXXXXXXVIII* (2326), and *The Godfather Part LXXXXXXXIX* (2328), and *The Godfather Part LXXXXXXXX* (2330), and *The Godfather Part LXXXXXXXXI* (2332), and *The Godfather Part LXXXXXXXII* (2334), and *The Godfather Part LXXXXXXXIII* (2336), and *The Godfather Part LXXXXXXXIV* (2338), and *The Godfather Part LXXXXXXXV* (2340), and *The Godfather Part LXXXXXXXVI* (2342), and *The Godfather Part LXXXXXXXVII* (2344), and *The Godfather Part LXXXXXXXVIII* (2346), and *The Godfather Part LXXXXXXXIX* (2348), and *The Godfather Part LXXXXXXXX* (2350), and *The Godfather Part LXXXXXXXXI* (2352), and *The Godfather Part LXXXXXXXII* (2354), and *The Godfather Part LXXXXXXXIII* (2356), and *The Godfather Part LXXXXXXXIV* (2358), and *The Godfather Part LXXXXXXXV* (2360), and *The Godfather Part LXXXXXXXVI* (2362), and *The Godfather Part LXXXXXXXVII* (2364), and *The Godfather Part LXXXXXXXVIII* (2366), and *The Godfather Part LXXXXXXXIX* (2368), and *The Godfather Part LXXXXXXXX* (2370), and *The Godfather Part LXXXXXXXXI* (2372), and *The Godfather Part LXXXXXXXII* (2374), and *The Godfather Part LXXXXXXXIII* (2376), and *The Godfather Part LXXXXXXXIV* (2378), and *The Godfather Part LXXXXXXXV* (2380), and *The Godfather Part LXXXXXXXVI* (2382), and *The Godfather Part LXXXXXXXVII* (2384), and *The Godfather Part LXXXXXXXVIII* (2386), and *The Godfather Part LXXXXXXXIX* (2388), and *The Godfather Part LXXXXXXXX* (2390), and *The Godfather Part LXXXXXXXXI* (2392), and *The Godfather Part LXXXXXXXII* (2394), and *The Godfather Part LXXXXXXXIII* (2396), and *The Godfather Part LXXXXXXXIV* (2398), and *The Godfather Part LXXXXXXXV* (2400), and *The Godfather Part LXXXXXXXVI* (2402), and *The Godfather Part LXXXXXXXVII* (2404), and *The Godfather Part LXXXXXXXVIII* (2406), and *The Godfather Part LXXXXXXXIX* (2408), and *The Godfather Part LXXXXXXXX* (2410), and *The Godfather Part LXXXXXXXXI* (2412), and *The Godfather Part LXXXXXXXII* (2414), and *The Godfather Part LXXXXXXXIII* (2416), and *The Godfather Part LXXXXXXXIV* (2418), and *The Godfather Part LXXXXXXXV* (2420), and *The Godfather Part LXXXXXXXVI* (2422), and *The Godfather Part LXXXXXXXVII* (2424), and *The Godfather Part LXXXXXXXVIII* (2426), and *The Godfather Part LXXXXXXXIX* (2428), and *The Godfather Part LXXXXXXXX* (2430), and *The Godfather Part LXXXXXXXXI* (2432), and *The Godfather Part LXXXXXXXII* (2434), and *The Godfather Part LXXXXXXXIII* (2436), and *The Godfather Part LXXXXXXXIV* (2438), and *The Godfather Part LXXXXXXXV* (2440), and *The Godfather Part LXXXXXXXVI* (2442), and *The Godfather Part LXXXXXXXVII* (2444), and *The Godfather Part LXXXXXXXVIII* (2446), and *The Godfather Part LXXXXXXXIX* (2448), and *The Godfather Part LXXXXXXXX* (2450), and *The Godfather Part LXXXXXXXXI* (2452), and *The Godfather Part LXXXXXXXII* (2454), and *The Godfather Part LXXXXXXXIII* (2456), and *The Godfather Part LXXXXXXXIV* (2458), and *The Godfather Part LXXXXXXXV* (2460), and *The Godfather Part LXXXXXXXVI* (2462), and *The Godfather Part LXXXXXXXVII* (2464), and *The Godfather Part LXXXXXXXVIII* (2466), and *The Godfather Part LXXXXXXXIX* (2468), and *The Godfather Part LXXXXXXXX* (2470), and *The Godfather Part LXXXXXXXXI* (2472), and *The Godfather Part LXXXXXXXII* (2474), and *The Godfather Part LXXXXXXXIII* (2476), and *The Godfather Part LXXXXXXXIV* (2478), and *The Godfather Part LXXXXXXXV* (2480), and *The Godfather Part LXXXXXXXVI* (2482), and *The Godfather Part LXXXXXXXVII* (2484), and *The Godfather Part LXXXXXXXVIII* (2486), and *The Godfather Part LXXXXXXXIX* (2488), and *The Godfather Part LXXXXXXXX* (2490), and *The Godfather Part LXXXXXXXXI* (2492), and *The Godfather Part LXXXXXXXII* (2494), and *The Godfather Part LXXXXXXXIII* (2496), and *The Godfather Part LXXXXXXXIV* (2498), and *The Godfather Part LXXXXXXXV* (2500), and *The Godfather Part LXXXXXXXVI* (2502), and *The Godfather Part LXXXXXXXVII* (2504), and *The Godfather Part LXXXXXXXVIII* (2506), and *The Godfather Part LXXXXXXXIX* (2508), and *The Godfather Part LXXXXXXXX* (2510), and *The Godfather Part LXXXXXXXXI* (2512), and *The Godfather Part LXXXXXXXII* (2514), and *The Godfather Part LXXXXXXXIII* (2516), and *The Godfather Part LXXXXXXXIV* (2518), and *The Godfather Part LXXXXXXXV* (2520), and *The Godfather Part LXXXXXXXVI* (2522), and *The Godfather Part LXXXXXXXVII* (2524), and *The Godfather Part LXXXXXXXVIII* (2526), and *The Godfather Part LXXXXXXXIX* (2528), and *The Godfather Part LXXXXXXXX* (2530), and *The Godfather Part LXXXXXXXXI* (2532), and *The Godfather Part LXXXXXXXII* (2534), and *The Godfather Part LXXXXXXXIII* (2536), and *The Godfather Part LXXXXXXXIV* (2538), and *The Godfather Part LXXXXXXXV* (2540), and *The Godfather Part LXXXXXXXVI* (2542), and *The Godfather Part LXXXXXXXVII* (2544), and *The Godfather Part LXXXXXXXVIII* (2546), and *The Godfather Part LXXXXXXXIX* (2548), and *The Godfather Part LXXXXXXXX* (2550), and *The Godfather Part LXXXXXXXXI* (2552), and *The Godfather Part LXXXXXXXII* (2554), and *The Godfather Part LXXXXXXXIII* (2556), and *The Godfather Part LXXXXXXXIV* (2558), and *The Godfather Part LXXXXXXXV* (2560), and *The Godfather Part LXXXXXXXVI* (2562), and *The Godfather Part LXXXXXXXVII* (2564), and *The Godfather Part LXXXXXXXVIII* (2566), and *The Godfather Part LXXXXXXXIX* (2568), and *The Godfather Part LXXXXXXXX* (2570), and *The Godfather Part LXXXXXXXXI* (2572), and *The Godfather Part LXXXXXXXII* (2574), and *The Godfather Part LXXXXXXXIII* (2576), and *The Godfather Part LXXXXXXXIV* (2578), and *The Godfather Part LXXXXXXXV* (2580), and *The Godfather Part LXXXXXXXVI* (2582), and *The Godfather Part LXXXXXXXVII* (2584), and *The Godfather Part LXXXXXXXVIII* (2586), and *The Godfather Part LXXXXXXXIX* (2588), and *The Godfather Part LXXXXXXXX* (2590), and *The Godfather Part LXXXXXXXXI* (2592), and *The Godfather Part LXXXXXXXII* (2594), and *The Godfather Part LXXXXXXXIII* (2596), and *The Godfather Part LXXXXXXXIV* (2598), and *The Godfather Part LXXXXXXXV* (2600), and *The Godfather Part LXXXXXXXVI* (2602), and *The Godfather Part LXXXXXXXVII* (2604), and *The Godfather Part LXXXXXXXVIII* (2606), and *The Godfather Part LXXXXXXXIX* (2608), and *The Godfather Part LXXXXXXXX* (2610), and *The Godfather Part LXXXXXXXXI* (2612), and *The Godfather Part LXXXXXXXII* (2614), and *The Godfather Part LXXXXXXXIII* (2616), and *The Godfather Part LXXXXXXXIV* (2618), and *The Godfather Part LXXXXXXXV* (2620), and *The Godfather Part LXXXXXXXVI* (2622), and *The Godfather Part LXXXXXXXVII* (2624), and *The Godfather Part LXXXXXXXVIII* (2626), and *The Godfather Part LXXXXXXXIX* (2628), and *The Godfather Part LXXXXXXXX* (2630), and *The Godfather Part LXXXXXXXXI* (2632), and *The Godfather Part LXXXXXXXII* (2634), and *The Godfather Part LXXXXXXXIII* (2636), and *The Godfather Part LXXXXXXXIV* (2638), and *The Godfather Part LXXXXXXXV* (2640), and *The Godfather Part LXXXXXXXVI* (2642), and *The Godfather Part LXXXXXXXVII* (2644), and *The Godfather Part LXXXXXXXVIII* (2646), and *The Godfather Part LXXXXXXXIX* (2648), and *The Godfather Part LXXXXXXXX* (2650), and *The Godfather Part LXXXXXXXXI* (2652), and *The Godfather Part LXXXXXXXII* (2654), and *The Godfather Part LXXXXXXXIII* (2656), and *The Godfather Part LXXXXXXXIV* (2658), and *The Godfather Part LXXXXXXXV* (2660), and *The Godfather Part LXXXXXXXVI* (2662), and *The Godfather Part LXXXXXXXVII* (2664), and *The Godfather Part LXXXXXXXVIII* (2666), and *The Godfather Part LXXXXXXXIX* (2668), and *The Godfather Part LXXXXXXXX* (2670), and *The Godfather Part LXXXXXXXXI* (2672), and *The Godfather Part LXXXXXXXII* (2674), and *The Godfather Part LXXXXXXXIII* (2676), and *The Godfather Part LXXXXXXXIV* (2678), and *The Godfather Part LXXXXXXXV* (2680), and *The Godfather Part LXXXXXXXVI* (2682), and *The Godfather Part LXXXXXXXVII* (2684), and *The Godfather Part LXXXXXXXVIII* (2686), and *The Godfather Part LXXXXXXXIX* (2688), and *The Godfather Part LXXXXXXXX* (2690), and *The Godfather Part LXXXXXXXXI* (2692), and *The Godfather Part LXXXXXXXII* (2694), and *The Godfather Part LXXXXXXXIII* (2696), and *The Godfather Part LXXXXXXXIV* (2698), and *The Godfather Part LXXXXXXXV* (2700), and *The Godfather Part LXXXXXXXVI* (2702), and *The Godfather Part LXXXXXXXVII* (2704), and *The Godfather Part LXXXXXXXVIII* (2706), and *The Godfather Part LXXXXXXXIX* (2708), and *The Godfather Part LXXXXXXXX* (2710), and *The Godfather Part LXXXXXXXXI* (2712), and *The Godfather Part LXXXXXXXII* (2714), and *The Godfather Part LXXXXXXXIII* (2716), and *The Godfather Part LXXXXXXXIV* (2718), and *The Godfather Part LXXXXXXXV* (2720), and *The Godfather Part LXXXXXXXVI* (2722), and *The Godfather Part LXXXXXXXVII* (2724), and *The Godfather Part LXXXXXXXVIII* (2726), and *The Godfather Part LXXXXXXXIX* (2728), and *The Godfather Part LXXXXXXXX* (2730), and *The Godfather Part LXXXXXXXXI* (2732), and *The Godfather Part LXXXXXXXII* (2734), and *The Godfather Part LXXXXXXXIII* (2736), and *The Godfather Part LXXXXXXXIV* (2738), and *The Godfather Part LXXXXXXXV* (2740), and *The Godfather Part LXXXXXXXVI* (2742), and *The Godfather Part LXXXXXXXVII* (2744), and *The Godfather Part LXXXXXXXVIII* (2746), and *The Godfather Part LXXXXXXXIX* (2748), and *The Godfather Part LXXXXXXXX* (2750), and *The Godfather Part LXXXXXXXXI* (2752), and *The Godfather Part LXXXXXXXII* (2754), and *The Godfather Part LXXXXXXXIII* (2756), and *The Godfather Part LXXXXXXXIV* (2758), and *The Godfather Part LXXXXXXXV* (2760), and *The Godfather Part LXXXXXXXVI* (2762), and *The Godfather Part LXXXXXXXVII* (2764), and *The Godfather Part LXXXXXXXVIII* (2766), and *The Godfather Part LXXXXXXXIX* (2768), and *The Godfather Part LXXXXXXXX* (2770), and *The Godfather Part LXXXXXXXXI* (2772), and *The Godfather Part LXXXXXXXII* (2774), and *The Godfather Part LXXXXXXXIII* (2776), and *The Godfather Part LXXXXXXXIV* (2778), and *The Godfather Part LXXXXXXXV* (2780), and *The Godfather Part LXXXXXXXVI* (2782), and *The Godfather Part LXXXXXXXVII* (2784), and *The Godfather Part LXXXXXXXVIII* (2786), and *The Godfather Part LXXXXXXXIX* (2788), and *The Godfather Part LXXXXXXXX* (2790), and *The Godfather Part LXXXXXXXXI* (2792), and *The Godfather Part LXXXXXXXII* (2794), and *The Godfather Part LXXXXXXXIII* (2796), and *The Godfather Part LXXXXXXXIV* (2798), and *The Godfather Part LXXXXXXXV* (2800), and *The Godfather Part LXXXXXXXVI* (2802), and *The Godfather Part LXXXXXXXVII* (2804), and *The Godfather Part LXXXXXXXVIII* (2806), and *The Godfather Part LXXXXXXXIX* (2808), and *The Godfather Part LXXXXXXXX* (2810), and *The Godfather Part LXXXXXXXXI* (2812), and *The Godfather Part LXXXXXXXII* (2814), and *The Godfather Part LXXXXXXXIII* (2816), and *The Godfather Part LXXXXXXXIV* (2818), and *The Godfather Part LXXXXXXXV* (2820), and *The Godfather Part LXXXXXXXVI* (2822), and *The Godfather Part LXXXXXXXVII* (2824), and *The Godfather Part LXXXXXXXVIII* (2826), and *The Godfather Part LXXXXXXXIX* (2828), and *The Godfather Part LXXXXXXXX* (2830), and *The Godfather Part LXXXXXXXXI* (2832), and *The Godfather Part LXXXXXXXII* (2834), and *The Godfather Part LXXXXXXXIII* (2836), and *The Godfather Part LXXXXXXXIV* (2838), and *The Godfather Part LXXXXXXXV* (2840), and *The Godfather Part LXXXXXXXVI* (2842), and *The Godfather Part LXXXXXXXVII* (2844), and *The Godfather Part LXXXXXXXVIII* (2846), and *The Godfather Part LXXXXXXXIX* (2848), and *The Godfather Part LXXXXXXXX* (2850), and *The Godfather Part LXXXXXXXXI* (2852), and *The Godfather Part LXXXXXXXII* (2854), and *The Godfather Part LXXXXXXXIII* (2856), and *The Godfather Part LXXXXXXXIV* (2858), and *The Godfather Part LXXXXXXXV* (2860), and *The Godfather Part LXXXXXXXVI* (2862), and *The Godfather Part LXXXXXXXVII* (2864), and *The Godfather Part LXXXXXXXVIII* (2866), and *The Godfather Part LXXXXXXXIX* (2868), and *The Godfather Part LXXXXXXXX* (2870), and *The Godfather Part LXXXXXXXXI* (2872), and *The Godfather Part LXXXXXXXII* (2874), and *The Godfather Part LXXXXXXXIII* (2876), and *The Godfather Part LXXXXXXXIV* (2878), and *The Godfather Part LXXXXXXXV* (2880), and *The Godfather Part LXXXXXXXVI* (2882), and *The Godfather Part LXXXXXXXVII* (2884), and *The Godfather Part LXXXXXXXVIII* (2886), and *The Godfather Part LXXXXXXXIX* (2888), and *The Godfather Part LXXXXXXXX* (2890), and *The Godfather Part LXXXXXXXXI* (2892), and *The Godfather Part LXXXXXXXII* (2894), and *The Godfather Part LXXXXXXXIII* (2896), and *The Godfather Part LXXXXXXXIV* (2898), and *The Godfather Part LXXXXXXXV* (2900), and *The Godfather Part LXXXXXXXVI* (2902), and *The Godfather Part LXXXXXXXVII* (2904), and *The Godfather Part LXXXXXXXVIII* (2906), and *The Godfather Part LXXXXXXXIX* (2908), and *The Godfather Part LXXXXXXXX* (2910), and *The Godfather Part LXXXXXXXXI* (2912), and *The Godfather Part LXXXXXXXII* (2914), and *The Godfather Part LXXXXXXXIII* (2916), and *The Godfather Part LXXXXXXXIV* (2918), and *The Godfather Part LXXXXXXXV* (2920), and *The Godfather Part LXXXXXXXVI* (2922), and *The Godfather Part LXXXXXXXVII* (2924), and *The Godfather Part LXXXXXXXVIII* (2926), and *The Godfather Part LXXXXXXXIX* (2928), and *The Godfather Part LXXXXXXXX* (2930), and *The Godfather Part LXXXXXXXXI* (2932), and *The Godfather Part LXXXXXXXII* (2934), and *The Godfather Part LXXXXXXXIII* (2936), and *The Godfather Part LXXXXXXXIV* (2938), and *The Godfather Part LXXXXXXXV* (2940), and *The Godfather Part LXXXXXXXVI* (2942), and *The Godfather Part LXXXXXXXVII* (2944), and *The Godfather Part LXXXXXXXVIII* (2946), and *The Godfather Part LXXXXXXXIX* (2948), and *The Godfather Part LXXXXXXXX* (2950), and *The Godfather Part LXXXXXXXXI* (2952), and *The Godfather Part LXXXXXXXII* (2954), and *The Godfather Part LXXXXXXXIII* (2956), and *The Godfather Part LXXXXXXXIV* (2958), and *The Godfather Part LXXXXXXXV* (2960), and *The Godfather Part LXXXXXXXVI* (2962), and *The Godfather Part LXXXXXXXVII* (2964), and *The Godfather Part LXXXXXXXVIII* (2966), and *The Godfather Part LXXXXXXXIX* (2968), and *The Godfather Part LXXXXXXXX* (2970), and *The Godfather Part LXXXXXXXXI* (2972), and *The Godfather Part LXXXXXXXII* (2974), and *The Godfather Part LXXXXXXXIII* (2976), and *The Godfather Part LXXXXXXXIV* (2978), and *The Godfather Part LXXXXXXXV* (2980), and *The Godfather Part LXXXXXXXVI* (2982), and *The Godfather Part LXXXXXXXVII* (2984), and *The Godfather Part LXXXXXXXVIII* (2986), and *The Godfather Part LXXXXXXXIX* (2988), and *The Godfather Part LXXXXXXXX* (2990), and *The Godfather Part LXXXXXXXXI* (2992), and *The Godfather Part LXXXXXXXII* (2994), and *The Godfather Part LXXXXXXXIII* (2996), and *The Godfather Part LXXXXXXXIV* (2998), and *The Godfather Part LXXXXXXXV* (3000), and *The Godfather Part LXXXXXXXVI* (3002), and *The Godfather Part LXXXXXXXVII* (3004), and *The Godfather Part LXXXXXXXVIII* (3006), and *The Godfather Part LXXXXXXXIX* (3008), and *The Godfather Part LXXXXXXXX* (3010), and *The Godfather Part LXXXXXXXXI* (3012), and *The Godfather Part LXXXXXXXII* (3014), and *The Godfather Part LXXXXXXXIII* (3016), and *The Godfather Part LXXXXXXXIV* (3018), and *The Godfather Part LXXXXXXXV* (3020), and *The Godfather Part LXXXXXXXVI* (3022), and *The Godfather Part LXXXXXXXVII* (3024), and *The Godfather Part LXXXXXXXVIII* (3026), and *The Godfather Part LXXXXXXXIX* (3028), and *The Godfather Part LXXXXXXXX* (3030), and *The Godfather Part LXXXXXXXXI* (3032), and *The Godfather Part LXXXXXXXII* (3034), and *The Godfather Part LXXXXXXXIII* (3036), and *The Godfather Part LXXXXXXXIV* (3038), and *The Godfather Part LXXXXXXXV* (3040), and *The Godfather Part LXXXXXXXVI* (3042), and *The Godfather Part LXXXXXXXVII* (3044), and *The Godfather Part LXXXXXXXVIII* (3046), and *The Godfather Part LXXXXXXXIX* (3048), and *The Godfather Part LXXXXXXXX* (3050), and *The Godfather Part LXXXXXXXXI* (3052), and *The Godfather Part LXXXXXXXII* (3054), and *The Godfather Part LXXXXXXXIII* (3056), and *The Godfather Part LXXXXXXXIV* (3058), and *The Godfather Part LXXXXXXXV* (3060), and *The Godfather Part LXXXXXXXVI* (3062), and *The Godfather Part LXXXXXXXVII*









**We're ready ...**

## New Zealand Film Industry

Continued from p. 128

The recent farce has an organization as borne out by the success of *Alternative Cinema*, the New Zealand co-operative. Formed as Auckland is an incorporated society late 1972 and in Christchurch end-1973, the co-op has attempted to fill the institutional gaps of the film-making establishment. Lack of finance, other than membership fees, until the eventual granting of money from the Arts Council in 1975, made it very difficult for the co-op to carry out half the things it obviously needed to do. Before that grant, equipment pools were the only way some filmmakers had of getting to the equipment, but now the co-op has two private editing rooms operating in Auckland and Christchurch as well as one. The bringing together of filmmakers for the first time, with the resultant realizations of common handicaps and frustrations, may have been the most useful contribution the co-op made. This drive also brought about the publication of the magazine, *Alternative Cinema*. Though not published as frequently as originally intended, it has given filmmakers a badly needed forum. Movies to get in on a regular basis are being made in Auckland.



Tom Peters, the country drama sequence

The co-op has also been the focus of a lot of film-making activity, both professional and otherwise. Several television documentaries, as well as several shorter films have been produced by members. The co-op was closely linked with the feature *Tom Peters*, only the fifth New Zealand sound feature to be made, budgeting at an just under \$14,000, this black and white production broke new ground for New Zealand in that it is the first time a feature has been made for the so-called "art" festival circuit market. A slow pace which concentrates on the disintegrating relationship of a couple who move to an isolated farmhouse to "get away from it all." It received a mixed reaction from the local audience. Some reviewers were plagued by witless banter because critics people found the pace "boring." One of the reasons for the deep polarization expressed may have been the misleading publicity. Because of a rather tame scene of sexual intercourse, the censor changed the R18 classification on it, and the local puritan society scoffed at about the disgusting habits of the New Zealand Film Industry. It was a sad episode, of which the best thing to be said is that it may have destroyed the movie elements of the puritan target.

Undoubtedly *Tom Peters* has its flaws, and although they cannot be ignored, they can be partly attributed to the difficult circumstances under which it was made. Financed approximately \$10,000 by the producers and the Arts Council, with most participants putting their time and services in free, its scope could not be

observed again on such a small budget.

One Auckland filmmaker, Roger Donahue, is planning a feature in early 1976 with a budget estimate of \$160,000. Doubtless any pull it has, he has successfully produced a series of six television dramas based on New Zealand short stories. His pilot for that series was a Katherine Mansfield story, *Woman at the Shore*, an excellent half-hour drama now making its way internationally. The series of six was jointly financed by the Arts Council, TVI, the Education Department, and by Donahue's company, Auckland Films, which demonstrated the sort of money backing necessary to produce anything of size. The planned feature is of Ronald Maceynson's master tale, *The Swarrows*. Since Donahue's success with his New Zealand short stories, producers have been running around whispering to one another about how they are going to produce the New Zealand novel, so that New Zealanders the sort of money backing necessary to produce anything of size. The planned feature is of Ronald Maceynson's master tale, *The Swarrows*. Since Donahue's success with his New Zealand short stories, producers have been running around whispering to one another about how they are going to produce the New Zealand novel, so that New Zealanders the sort of money backing necessary to produce anything of size.

All the loose talk, apart from being amusing, does raise the level of frustration, which in the long term would seem to be a prelude of action. It may also boost up people like John O'Shea of Pacific Films in Wellington. O'Shea produced three features, the first in 1959 and two in the mid sixties, but since left the feature business alone, preferring to stick to advertising like commissioned documentaries and commercials.

The talk, as it had, may be a stage we have to go through. If it is, then an important function of the Arts Council would be facilitating conversations, a job it has not as yet fully accepted. A floodgates of information flow to obtain a true reading of much about the industry is necessary to gain that sense of direction from a project group strategy. It looked for a while as if *Alternative Cinema* would be the fulcrum, but its support base doesn't appear to be wide enough. The Arts Council has the facility to contact, examine and influence the whole range of filmmakers as part of an on-going program. It would certainly have the support base, but unfortunately hasn't done much about it yet, probably because it has not been able to define its own role in the whole scheme of things.

So we swing back to the Arts Council, slowly becoming the umbrella group that co-ordinates, promotes and finances the industry. They are looking towards international and push for some of an industry struggling to contribute more than frozen food cans.

The Council does put up money for films, and lately has even spoken of money for feature scripts which are independent chance of being produced. The problem is that the council only only small sums of per film finance to a limited number of projects. It is an annoying system of hand-outs which even by a quantitative change would not promote a healthy industry. Only a restructuring of the industry from the subsidies back into the production sphere can achieve that. Such a reorganization can be done, and the answer is to keep it spread. When a Film Fund Initiative is established, the Arts Council can be engaged the role of administering that part of it which fosters the smaller, non-commercial productions it is now attempting to help. But until that time, the Council must assume the role of bringing into being the Institute first.

The New Zealand Government has a responsibility. To quote Thomas Gribble in *The*

*International Film Industry*, "That a government is or is not financially involved in film is a reflection of the basic assumptions underlying that government's estimate. If the state is held responsible for the maintenance and perpetuation of national heritage and culture, it is because it is the only institution representative of its people and their traditions." Unfortunately, government involvement in New Zealand has been to create a structure prohibitive to a meaningful development of national heritage and culture.

## PROPOSED NEW ZEALAND FEATURES

Because of the fragmentary nature of the industry here, and the consequent reliance on gossip for information, it is difficult to say which film stand a chance of completion. However, the following list will serve to substantiate the ethos of the industry.

George and Associates of Auckland are negotiating two co-productions. One is based on Desmond Bagley's novel, *The Snow Tiger*, and is 50% financed by French money. Estimated budget is \$4 million. The other is a 35 million venture, 100% American financed, on the voyage of Captain Cook. This project is said to involve a prominent American actor who is very interested in the subject.

Aardvark Films is taking up more television drama, and intends to feel out the international market with the series of six dramas based on New Zealand short stories which it produced last year. The project is definite, *The Swarrows*, has been put aside for the moment to see how the land lies in other areas.

Another group has done work on a script for a film about Stanley Graham, the quarry of New Zealand's largest animal museum. In 1940, Graham, a farmer in a small rural community on the West Coast of the South Island, went to work in the United States where he eventually died after 12 days when his thousands of animal skin searching for him. Last year I produced a television documentary about the Graham case, and believe that the subject could yield a feature film capable of huge returns to its producer.

Raynolds Television of Auckland has had an Arts Council grant of \$2,000 for Michael Noonan and Keith Alderton to develop a feature script described as a "psychological drama." The projected budget of this film is \$1 million plus, and it will be completely financed within the country. Raynolds will distribute the film themselves and have an agreement from several overseas exhibitors to begin break-through. Hopefully, then, Raynolds will recoup their costs domestically and then profit from foreign distribution. The involvement of a couple of foreign actors will be used as a bait for international release. If this film breaks even, Raynolds have another one planned. It is still undecided whether to shoot on video or 16mm. The project is definite, *Wayward Women*, is now going to the U.S. on a short study tour, financed by the Arts Council, and shooting will commence when he returns in the middle of the year. Raynolds are also involving new processing and printing machinery, which may reduce the load on the National Film Unit to bring a more efficient and swifter service to producers.

The unexpected decision of the New Zealand Labour Government last November may ultimately affect the film industry. It is too early to forecast what will result from the change of government, other than to say that if the established Ministry of Broadcasting decides to apply a lot of the old cost accounting to television, the independent producers will be the first overboard. ■



**. . . at 17 OXFORD ST.,**

**BONDI JUNCTION Ph: 3891432**

**smart st. films**



Editing rooms, Batbed Steenbeck/Moviola, full transfer, double head, screening Theatre and production office facilities.

# Zanuck and Brown

Continued from P. 389

"Wild Dynamite" I've never seen, and I don't think it's been released in Australia."

**Brown:** A good black picture by a very good director named Clifford Munk. Fine actors too, out of the Warner workshop and other places. I think one of the problems we had with genre films like the movie film and *Wild Dynamite* is that we made them too good and a little too expensive. It limited them in a sense, because we were unable to explore the subconscience, in fact the outrageous badness of a successful genre film like *Mambo*.

I'm interested in how you actually go about choosing talent for your films — specifically dramatic talent. For example, why did you choose Spielberg for "Sugarland Express"?

**Zanuck:** His agent had sent us a screenplay that I liked and assigned, as part of the procedure that Steven got given an audition in terms of directing it. So he came in. I ran his little script and I liked it. We had a couple of very nice, long meetings. I found him tremendously gifted, at least from a conventional point of view. But I decided not to see him as director of the film because it was a highly unusual and complex film, and I didn't think he had the experience to do that kind of thing and all that. At any rate, that was our first introduction to Spielberg. Then, during this six-week period between Warner and Universal, Steven sent us *Sugarland Express*, which he had evolved at Universal but which had been put on fire around. We liked it a lot, and when we came to Universal we made our deal there. *Sugarland Express* was one of the projects we did on Warner's deal.

It went on to win an award at Cannes.

**Brown:** Yes. It's our favorite film.

Something once said, and I don't know whether it was attributed to either of you or to Steven Spielberg, that there was some dissatisfaction over Universal's handling of the film.

**Zanuck:** Steven said a lot about it. We certainly are not you-men and we don't have to be, but we think that Universal handles genres probably better than any other company — certainly as well. It's easy to blame a picture's failure as bad handling, or bad ads, and maybe they weren't the greatest in the world, but they were ours. Steven, David and I sat around and discussed the ad, and Steven even said it, so we were right when we



Making *Jaws*, a film of such colossal impact that it was played before both major genre audiences and non-fans: David Brown, Steven Spielberg and Richard Zanuck.

later he discussed the advertising campaign.

But now the less you were self-consciously pleased with your relationship with him that when you acquired "Jaws" as a project, you considered him for the director.

**Brown:** We persuaded him to do it. We got off the film three times because he feared that he would be interpreted as an action director — like those directing stunts instead of sets.

Oh, trucks.

**Zanuck:** He honestly thought the truck and the shark would come out as some sort of crazy parallel.

**Brown:** We wanted him because we knew that Spielberg would give us something fresh, something innovative. We could have gotten a machine, a very safe, reliable and secure director, but we knew we had a commercial setback and we wanted it to be something more. It was a big challenge for Steven because he had to work with us, and with a number of writers, on some very substantial changes to the basic material.

Were you in attendance for most of the shooting?

**Zanuck:** Every day. There wasn't a day that either one of us, and in most cases both of us, wasn't there.

Of course it doesn't make any difference now, but the budget was substantially over. Did that worry you at that time?

**Zanuck:** Oh sure it did. We saw our careers going down with the shark.

It is rumored that after the film was finished, some Universal executives looked at it and thought it

would be a cut film, like "Duck", and were reluctant to put it out with a very big push.

**Brown:** Perhaps what you are referring to was Universal's plan for a summer release pattern across the United States — perhaps 1,800 theaters. But when the completed film was seen by Mr. Wasserman, Mr. Scheinberg and other associates, a consensus was held to modify the release plan in favor of fewer theaters and longer playing engagements. It was handled with complete openness and confidence, rather than with a quite understandable desire to make a number one box office subject and push it very heavily.

Obviously this is a question that nobody can put their finger on, but perhaps just two opinions are worth more than anybody else's: to what do you attribute the incredible success of the film in such a short time?

**Zanuck:** I think that the answer could be better answered by a psychologist. It is a phenomenon. It is more than a film, it's a phenomenon. I wouldn't presume other than to say the obvious, that it hits some kind of primal nerve.

**Brown:** I have a theory. I'd presume to say that one reason is that it is an extraordinarily good movie. It really engages the audience. There is also a considerable amount of appeal which permits the film to play better both among genre film audiences and non-genre film. It plays in all levels, all classes, all national and social groups. The perfect film subject, well executed.

Given the incredible success of "Jaws", you know, is it a shame, because of these opinion letters at the as industry people in the next 12 or 14 months are concerned, could ask you how you see the industry in

the next 12 months or so, and are you at MCA, going to be upset by the Senate Tax Committee's on-coming into taxation changes which Columbia have apparently been worried about?

**Brown:** I would like to answer that I think that I may be hanged when I return to the United States, but I think the elimination of tax shelters will result in better films, because the tax shelter is set up with the premise that one is going to lose everything, but gain more through the tax deduction — in the Doomsday sense. Our approach to films, and MCA's also, is to make substantial profits. After all, there are tax advantages in investment, credit in the United States. The notion that one can deduct more from one's tax than one has actually put at risk is something that attracts a kind of investor who is really not looking at the script so much as his taxable income.

Given the enormous amount of money that goes out of Australia in producers' and American distributors' shares of films here, do you feel that multinational film production, distribution, exhibition adds here a responsibility to nurture indigenous film production?

**Zanuck:** I don't think there is an obligation in that respect. Frankly, I'm not very familiar with what your industry has been doing, but the same applies to Canada. Your film industry is probably as good as any in the world, at least in Britain, but the British film industry needs a market in producing films only for their own market. It is the selection of subject matter that is important.

Are you suggesting that there should be a search for internationalism, rather than nationalism?

**Brown:** Exactly. I'd like to say that we consider ourselves international filmmakers, not American filmmakers. We have never produced, or even been anxious to do, a purely parochial or national film study. At 20th Century-Fox we made a substantial investment in Australian theses and it is to our advantage to find subjects for our films where we have substantial markets. If I were a member of the Australian film industry I would seek out somebody who knows the world market in terms of material. There is no reason why the British film industry should be making films which don't sell in France. There are countries like France and Italy which are producing million films and securing their own and profits in their own market, but we say unconsciously about as a subject that has world potential and we will be in Australia next week, buying the book, or screenplay (as was *Jaws*). We never think of making a film as a place where the story takes place. \*



*Edmond van*

# OUR ASIAN NEIGHBOURS SERIES

## INDONESIA

TEN FILMS  
PRODUCED BY  
FILM AUSTRALIA



OUR ASIAN NEIGHBOURS is a program of films which aims to convey everyday life in Asia. The first of the series, covered Thailand. This series is devoted to Indonesia and brings to life its people, customs and their music. Each film captures the lifestyle of the people in their own environment and vividly identifies with the viewer.

These films are made so as to stimulate interest in and to promote a greater understanding of our Asian neighbours.

The stories are told with visual impact and the music is, in most cases, the actual sounds recorded on location; the actors are the people themselves who live, work and play in this absorbing and fascinating region.

### FILM AUSTRALIA

Don Todd Lindfield  
(PO Box 46 Lindfield)  
NSW 2070 Australia  
Telephone 463241  
Teleggrams: Filmout Sydney  
Telex 22734

British and U.S. enquiries through Australian Film Commission Representatives Canberra House, 10-16 Maitlands Street, The Strand, London: WC2R 3EH. Australian Information Service, 636 Fifth Avenue, New York, N.Y. 10020, and at all Australian official posts abroad.

**AUSTRALIAN  
FILM COMMISSION**

ENTRIES ARE NOW BEING INVITED FOR A76 - THE PHILIP MORRIS ARTS GRANT INTERNATIONAL FESTIVAL OF ANIMATION. ALL ANIMATED FILM - CARTOONS TO COMMERCIALS - IS ELIGIBLE TO COMPETE FOR CASH AWARDS AND TROPHIES. ENTRY FORMS MAY BE OBTAINED BY WRITING TO A76, PO BOX 93 MOORABBIN VICTORIA 3189, BEFORE APRIL 5.



The South Australian Film Corporation is a total film enterprise involved in film research, production, marketing, distribution and library services, established by the state government and operating both nationally and internationally.

**Big film...  
small film  
Total film.**



South Australian Film Corporation

84 Pulteney Road, Mawson, S.A. Telephone 47 4273 (8 L.O. CC26 05)  
G.P.O. Box 2018 Adelaide, S.A. 5001 Australia Telex 33APC AHS1020



### SUNDAY TOO FAR AWAY

Producers: Gill Sengler  
Neil Crompton  
Director: Ken Hannigan  
Original Screenplay:  
John Dingwall



### Rising at Hanging Rock

Produced by Walford A. Holdings in association with  
Patricia Gough, filmed in the  
South Australian Film Corporation and T.S.F. Coon Rapids



### THE FOURTH WISH

Executive Producer: J.B. C. Blair  
Producers: John Morris, J. Leslie, Gill Sengler



The Last Days of Pompeii



The Last Days of Pompeii



The Last Days of Pompeii

Australia's favourite premium beer.

CARLTON  
*Crown Lager*



ANOTHER CARLTON PRODUCT

